Design for Good

The Philosophical Alignment of the Arts and Crafts, Modernist, and Handmade Movements

A thesis submitted to the Faculty of the College of Imaging Arts and Sciences in candidacy for the Master of Fine Arts Degree

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Acknowledgements

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Abstract

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Kate Palermo

The early 1990’s marked the beginning of the digital age when a transformation in graphic design technology and practice began to occur. For many graphic designers, the tactile approach to assembling a composition was abandoned as computer software advanced. While this shift in production technique saved time, it contributed (in many cases) to an unfortunate waning of interest in skill and craft. Perhaps as a reaction to this technologically-reliant era of design, many contemporary artists have returned to traditional processes (letterpress, etching, hand-rendered illustration, hand-written type) in order to reconnect with viewers and with their own work. This ‘Handmade’ era of design of the past decade or so has endeavored to accomplish something that other movements have as well; that is, to use their design as a tool for good.

This thesis has focused upon the notion—shared by the Arts and Crafts, Modernist, and Handmade movements—that design can (and should) be used as a democratic tool for social, cultural, and environmental reform; and that designers can enact positive change in the lives of users by creating thoughtful, quality products.

Keywords
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Introduction

Contemporary society continues to be transfixed by the fastest, sleekest, most up-to-date technology and design. While these new inventions may be innovative and convenient, the overabundance of machinery has led to a variety of problems such as environmental strain, globalization, and overstimulation. These technological advancements can also contribute to a waning interest in skill and craft in favor of ease of production, which in turn can result in a moral disconnect from values like an appreciation of simplicity, honesty, and kindness, as well as a sense of accountability for one’s actions.

Handmade designers have attempted to address these issues by focusing on a return to small-scale, traditional production processes, infusing their work with a human element (including evidence of the human hand, i.e. mistakes, hand-drawn type, themes of nostalgia, etc), and addressing social, political, and environmental problems.

Such a philosophy runs distinctly parallel to that of the Arts and Crafts movement, which was founded with the notion that good design and careful craftsmanship had the power to reform society and improve the lives of makers and consumers alike. This idea of design as a democratic tool for change laid the groundwork for the Modernist movement and its belief in accessibility, simplicity, and honesty in design.
Introduction

This thesis attempts to identify and underscore the value of this philosophy by examining a variety of works from this movement, analyzing their contribution to the field of graphic design and society as a whole, and making connections between their beneficial impact and that of works made in both the Arts and Crafts and Modernism/International style movements. It also endeavors to spread awareness and appreciation of thoughtful, beneficial design and its effects to practicing and aspiring designers, as well as to the non-designing public.
Arts and Crafts

An Anthology of The Arts and Crafts Movement
Mary Greensted, ed.
2005: Lund Humphries, Hampshire

This anthology includes contributions from many of the key practitioners of the Arts and Crafts Movement, including C.R. Ashbee, W.R. Lethaby, and Ernest Gimson, as well as commentators in newspapers and journals. It provides both an introduction to the ideas behind the Arts and Crafts Movement in England in its own words, and an illustration of the people and events which shaped the movement.

The Arts and Crafts Movement
Elizabeth Cumming and Wendy Kaplan.
1991: Thames and Hudson, New York

This volume surveys the Arts and Crafts design movement in Great Britain, America and Europe. Included are visual examples of architecture, furniture, glass, ceramics, metalwork, textiles and books. It discusses the unification of the movements founders in promoting moral superiority of “honest” design and natural materials in the industrial age.

The Arts and Crafts Movement
Rosalind P Blakesley

This wide-ranging survey of the Arts and Crafts movement, which was at its peak between 1880 and 1910, features its impact on fine arts, decorative arts, architecture, and more. International in scope, the heavily illustrated book highlights the work of such notables as William Morris, Charles Rennie Mackintosh, Philip Web, and others.
Handmade

**DIY: Design it Yourself**
Ellen Lupton, ed.
2006: Princeton Architectural Press, NY

This book is an overview of Designer and Modernist Alvin Lustig's brief but diverse and prolific career solving visual problems in both two- and three-dimensional spaces. It includes visual examples of a wide variety of Lustig's design work spanning the course of his career.

**Little Book of Letterpress**
Charlotte Rivers
2010: Chronicle Books, San Francisco

Author Charlotte Rivers' Little Book of Letterpress celebrates the old world technique of letterpress printing, which has made a huge resurgence in recent years. This book showcases work from letterpress artists and studios all over the world, giving glimpses of their studios and details about their process.

**Naïve: Modernism and Folklore in Contemporary Graphic Design**
Robert Klanten, Hendrik Hellige, ed.
2010: Gestalten, Germany

A minimalist design vocabulary is currently being reinvented by young graphic designers who are rediscovering the stylistic elements reminiscent of classic graphic design such as silk screen printing, classical typography, hand lettering, woodcutting and folk art and integrating them into their work. Naïve documents this renaissance of Classic Modernism from the 1940's to the '60's in contemporary graphic design. This book showcases this new development in graphic design with a variety of examples, from book covers to textiles.
Handmade

*Fingerprint: The Art of Using Handmade Elements in Graphic Design*
Chen Design Associates
2006: How Books

This book is a showcase of handmade work in graphic design, marketed to people who are interested in shifting away from the corporate, high-technology design feel. Chen speaks of the constant desire many designers experience to create more sleek, faster, better designs and extols the qualities of handmade, the presence of the human hand in visual communication. The book is intended to be a reminder of the reliable, non-high-tech tools that can help design reconnect with its audience and instill passion and energy into a medium. It is intended to be an inspiration journal for illustrators and designers and includes blurbs and stories from leading artists who have submitted work to this collection.
Modernism

*Born Modern: The Life and Design of Alvin Lustig*
Stephen Heller and Elaine Lustig Cohen
2010: Chronical Books, San Francisco

This book is an overview of Designer and Modernist Alvin Lustig’s brief but diverse and prolific career solving visual problems in both two- and three-dimensional spaces. It includes visual examples of a wide variety of Lustig’s design work spanning the course of his career.

*Lester Beall: Trailblazer of American Graphic Design*
R. Roger Remington
1996: W.W. Norton & Company, NY

A definitive study of Lester Beall’s range of design work, this book includes over 200 pieces and sketches, along with portraits, drawings, and an in-depth discussion of Beall’s life and career.

*Pioneers of the Modern Movement*
Nikolaus Pevsner

An account of the roots of Modernism. The book offers many beautiful color illustrations; biographies and bibliographies of all major figures; illustrated short essays on key themes, movements, and individuals; a critique of Pevsner’s analysis from today’s perspective; examples of works after 1914 (where the original study ended); and a biography detailing Pevsner’s life and achievements.

*Bauhaus, Modernism, and the Illustrated Book*
Alan Bartram
2004: Yale University Press, New Haven

A definitive study of Lester Beall’s range of design work, this book includes over 200 pieces and sketches, along with portraits, drawings, and an in-depth discussion of Beall’s life and career.
<table>
<thead>
<tr>
<th>Modernism</th>
<th><strong>Modernism: Designing A New World 1914–1939</strong></th>
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<td>Christopher Wilk, ed.</td>
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Between 1914 and 1939, Modernism flourished through the work of creative visionaries who believed in the transformative power of art on society and its ability to shape a better world. This book approaches one of the most important movements of the 20th century from a truly international perspective and reveals the scope of Modernism’s impact across all the arts.

<table>
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<th><strong>American Modernism: 1920–1960</strong></th>
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<tr>
<td>R. Roger Remington</td>
</tr>
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<td>2003: Yale University Press, New Haven, CT</td>
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This insightful book presents a comprehensive survey of the Modernist movement as it emerged in America between 1920 and 1960 in various graphic media. It identifies and examines great works in advertising, information design, identity, magazine design, print, dimensional design, and posters that by mid-century had defined American graphic design. R. Roger Remington begins by discussing the emergence of Modernism and its major historical influences, including European avant-garde art movements, technology, geopolitical issues, popular culture, educational innovations such as the Bauhaus, architecture, industrial design, and photography. The heart of the book brings together the key works of mid-century Modernism, presenting them chronologically from the 1930s to the 1950s. The final section shows the impact of and reactions to these Modernist influences as graphic design in America matured into the 1960s and beyond. Handsomely designed and illustrated, American Modernism is destined to become a classic text in the study of design and visual culture.
Miscellaneous

*Mixing Messages*
Stephen Heller and Elaine Lustig Cohen
2010: Chronical Books, San Francisco

This book traces how both the aesthetic value and overall pervasiveness of graphic design have changed over the past fifteen years. In this period, technological innovation and, especially, the rise of the personal computer have drastically altered graphic design practice, triggering explosions of creativity in all forms of visual communication.

*Graphic Design: The New Basics*
Ellen Lupton and Jennifer Cole Phillips

This book is a guide to basic design principles. It is divided into sections like scale, texture, grid, rhythm and balance in which each is clearly defined and shown in real examples of student and professional work. This book addresses the gap between software and visual exploration, which is particularly relevant as new technologies emerge, evolve, and threaten to overshadow the critical importance of critical thinking.

*Graphic Design vs. Illustration*
Adrian Shaughnessy

This article looks at the relationship between graphic design and illustration throughout the 20th century, examining how designers of the past integrated illustration into their designs more readily than they do today; how designers viewed illustration with reverence as it was about vivid displays of personal authorship. During the ‘90’s, however, the individual style of illustration became somewhat obsolete in the presence of business-driven design. Design, Shaughnessy argues, is almost exclusively about precise communication and its facility to combine words and images makes it a most potent force.
Miscellaneous

Regular Graphic Design Today
Robert Klanten, Sven Ehrmann and Adeline Mollard
2009: Gestalten

This book is designer-oriented, as it very closely examines the different genres of design that have existed in the past decades and delves into the complex themes of the period. The book’s editors examine mass culture, sub-culture, context, aesthetics and connection. The book is divided into various sections, where visual examples are referenced and the period of design in which these examples appear is summarized at the start of the chapter. This is a very image-heavy book with minimal text, but is extremely thorough in its examination of the enormous variety of contemporary design styles and themes that have existed in a range of countries.

Universal Principles of Design
William Lidwell, Kritina Holden, Jill Butler
2003: Rockport Publishers

This book provides designers access to cross-disciplinary design knowledge. The principles in this book consist of laws, principles, guidelines, human biases, and general design considerations. The principles are included for a number of reasons, including utility, degree of misuse or misunderstanding, and strength of supporting evidence. It is meant to be a resource to increase a designer’s cross-disciplinary knowledge and understanding of design.
<table>
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<tr>
<th>Miscellaneous</th>
<th><strong>The Story of Graphic Design</strong></th>
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<tr>
<td>Patrick Cramsie</td>
<td>2010: Abrams</td>
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<td></td>
<td>This book is a narrative history of graphic design telling how, over the course of centuries, the Western world has deployed the written word to communicate ideas. It begins with the origins of the alphabet itself and continues through the first handwritten books, the invention of printing in the Renaissance, the explosion of graphic styles and printed media in the 19th and 20th centuries and the impact of digital technology on design today.</td>
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<td>The intended audience for this piece is designers and illustrators who are creating work for online publication, specifically. This article talks about the trend of ‘instant illustration’ that was popular in the mid-2000’s which focused on a shift away from more highly evolved pieces. The author goes on to speak about how illustrators have often struggled with reaching an audience, exhibiting lack of empathy in the design of their website. Selby focuses on ‘the human factor’ that needs to be emphasized in illustration and design.</td>
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Typographica
Rick Poyner

Typographica magazine (1949-1967), founded, edited, and designed by renowned British typographer Herbert Spencer, was one of the most extraordinary and distinctive international visual arts publications of the last half-century. It was unusual for its originality of editorial vision and for its standards of design and production.

Graphic Design: A Concise History
Richard Hollis

This book offers insight into the periods of graphic design and their origins, such as: origins of modernism, national tendencies, and new techniques. It also shows many examples of graphic art and variance of design. The author has explored the role of graphic design in history as a means of identification, information and promotion, to become a profession and discipline in its own right.

Universal Traveler
Dan Koberg and Jim Bagna

This book is an experiment in ‘soft systems’, or using natural conversational techniques to logically and systematically making one’s way through the complexities of problem-solving. It works with systems in an approachable way which can be applied to design process and ideation, as it is divided into easy to understand portions of text that explain the cycle of identifying a problem, gathering information, analyzing, and finding one’s way toward a conclusion. Ideation is featured prominently in this guide, complete with a listing of different methods that can be used to come up with ideas.
Miscellaneous

**Graphic Design History**
Joanna Drucker and Emily McVarish
2009. Pearson Education

This book is a critical history of graphic design, written in a highly pedagogical manner by teachers who have used their experience (student questions, theory and research as artists) in compiling the information for this book. It is divided into chapters with a brief timeline at the beginning and large call out summaries of the text on each page. It is intended to promote insight into design as a cultural practice and to inspire students to use history as inspiration.

**Graphic Design History**
Steven Heller and Georgette Ballance

This is a compilation of essays by leading designers and historians about the history of graphic design to date, exploring and defining unique developments, personages, and events that shaped the course of graphic design from its beginnings at the turn of the twentieth century. Culled from obscure, hard-to-find sources, the writings in this collection provide a resource for designers.
Original Topic

This thesis’ original intent was to examine and underscore the contrary relationship between the digital movement of the 1980’s and 90’s and the craft-centric handmade movement of the past decade. The notion of the handmade movement as being a departure from the digital era was equated with the Arts and Crafts Movement in its rejection of the Industrial Revolution, as well as Postmodernism as anti-Modernism.

In this original state, then, this thesis would have endeavored to clarify the conflicts that often arise between practitioners and students of divergent design movements with an objective, critical analysis of selected works, executed with the assistance of semiotics* and the universal principles of design. In a sense, an attempt would have been made to create an analytic road map to help with the clarification of the philosophies behind the handmade, Arts and Crafts, and Post-modern movements. Of particular focus was the cyclical history of design. For example, a particular strain of minimalism might develop out of a vehement rejection of a movement that celebrates ornament and visual clutter. This original thesis sought to examine the reasons and patterns of this type of dramatic shift from one movement to another.

*Semiotics

The theory and study of signs and symbols, especially as elements of language or other systems.
It is often comprised of three branches:

Semantics

The relationship between signs and the things to which they refer; the relationship of meaning to the visual design.

Syntactics

The relationship of the formal characteristics of the design to one another (shape, contour, figure/ground, size, texture, position, orientation, color)

Pragmatics

The relationship of the visual design to the user and with respect to how it is technically reproduced (by hand, digitally).
Analytic Process
In its initial stages, the original thesis topic approached the comparative analysis of two works of design in a more simplistic and less organized way than the final method that was eventually decided upon.

Two somewhat iconic pieces were selected from philosophically ‘opposite’ design movements. Certain design principles were then applied to the analysis of both works (form, line, weight, scale, rhythm, balance) and similarities were identified.

Below are the original pieces selected. The one to the left is the Modernist representative; the one to the right is a Post Modern work.

Semantic Analysis
CUNO Catalogue Page
Ladislav Sutnar

Theme of continuity and mechanization. Lines within the text ‘CUNO’ suggest path, continuous lines within the letter ‘O’. The word ‘continuous’ within the ad suggests cycle, which is mirrored in the image of the black lozenge that frames the diagram of the filter. Visual design embodies the spirit of Modernism; the mechanical nature of the illustration, the subject matter, the minimalistic, geometric design of the page.

Cranbrook Academy of Design Catalogue Page
Katherine McCoy

Theme of deconstruction, parts combining to make the whole. Like the Modern work, there is the suggestion of cycle and mechanization in the structure of the page and subject matter, respectively. There are geometric elements in this work as well, but they are more scattered and the composition is more cluttered than the one on the left. The deconstruction of the central object reflects the spirit of Post Modernism, as the left piece is largely representative of Modernism.
Shift of Subject

Through the application of this analytic model to the comparison of a variety of works, parallels between the Arts and Crafts, handmade, and Modernist movements were gradually drawn and the focus of the thesis research shifted, as did the central thesis itself.

To start, the fundamental principles of each movement were isolated and recorded, including those of the Modernist and Digital Design movements (those used as points of reference against Postmodernism and the handmade movement, respectively). It was discovered that the Modernist and Arts and Crafts movements shared a number of philosophical similarities, despite their seeming disparities in terms of visual ornament and minimalism.

These similarities, in turn, were also noted in the handmade movement in concept, process, and aesthetic appearance. Most conspicuous was the shared philosophy that well-crafted design has the capacity to improve the lives of its users.

It was decided that a comparative analysis of Arts and Crafts, Modernist, and handmade pieces would be stronger and more fruitful in terms of contribution to the field of graphic design than would a comparison of philosophically opposing movements. This was due largely to the fact that there would be an analysis of designs that intended specifically to make people’s lives better, to be well-crafted and carefully considered. This topic could not only include the study of movements that were borne out of the partial rejection of other movements, but could also go beyond and delve into the philosophies that made them so singularly successful.
<table>
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<th>Shift of Subject</th>
<th>Notes on this new direction focused upon:</th>
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<tr>
<td>Rough Notes</td>
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<tr>
<td></td>
<td>• differenctiating between “modern” (as an adjective) and “modernism” (as categorizing a group of works, ideas, period of time)</td>
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<tr>
<td></td>
<td>• Investigation of the historical application of the term ‘modern’ and how it evolved over time</td>
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<td></td>
<td>• Research of the Arts and Crafts Movement, defining principles, ideologies, intent, visual characteristics</td>
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<tr>
<td></td>
<td>• Research of the Modernist movement; definition, ideology, visual characteristics, narrowing scope of research to focus on more brief portion of the Modernist movement.</td>
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<tr>
<td></td>
<td>• Investigation of the Handmade Movement; definition, ideology, visual characteristics</td>
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<td></td>
<td>• deciding upon the application of the thesis, layouts</td>
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<td></td>
<td>• Utilitarianism vs. ornament, fusion of the two ideas</td>
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<td></td>
<td>• Examination of Semiotic Analytic process, applying to the scope of this thesis</td>
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Ideation
Rough Notes

'Making Special' - Behavior that is emotionally gratifying

is handmade self-indulgent?

Handmade, like A+C Mov’t has sought to be about rejection of mass-produced
Modemism is about mass-production ⇒ polar opposites?

Like A+C Mov’t, benefitted from the mass-production of Industrialism,
(Kelmscott press), Handmade has benefitted from digitalisation & 'democrat' design

benefitted designers, while they
were able to have control over the
steps in printing process

Handmade is a mov’t about skill, craft,
bringing design back to the individual,

making design accessible

'Stod. was also about making design accessible, approachable, but was made by
elite designers. Handmade has grown out of a tradition of both
A+C/DIY and democracy in design, Digital Design
Ancients and Moderns

Modern: expresses the consciousness of an epoch that related itself to the past of antiquity to view itself as the result of a transition from the old to the new.

Some writers restrict concept of modernity to Renaissance...

Term 'Modern' appeared & reappeared during periods in Europe when the consciousness of a new epoch formed itself through a renewed relationship to the ancients whenever antiquity was considered a model to be recovered than some kind of imitation.

French enlightenment

Idea of being "Modern" by looking to ancients didn't have belief, inspired by modern science, in the infinite progress of knowledge in the infinite advance toward social & moral betterment.

Modernist consciousness formed in wake of change.

Romantic Modernists opposed antique ideas of classicists & looked to Middle Ages (idealized version) → 19th century

Did not remain a fixed ideal in the course of the 19th century, there emerged a radical form of modernity that freed itself from historical ties.

Most recent modernism makes an abstract opposition between tradition & present

Since then, the distinguishing mark of works which count as modern will be made obsolete thru the novelty of the next style... But that which is truly modern preserves a secret tie to the classical
Bauhaus, Modernism & the Illustrated Book

“Even photomontage as practiced in the '30s, grafting parts of different photos into a whole, resulted in what look like period pieces today. That it was more difficult to achieve in its heyday gave it, when successful, more character, excitement, edge, than the productions of today's computer screens, when its impact is lost among all the other effects of photo shop magic.” p.67, Alan Battram

Fingerprint of design before the Mid-'80s...

"Craftsmen working together to create a piece of purposeful art was a gratifying mix of intellectual & physical challenges." - Foreward
Ideation
Rough Notes

Book Contents → Fusion of commercial, hand, handmade, digital, DIY

Flowchart → relationship between AC, industrialism, modernism (commercial), democratization of design, digitalization, DIY, Handmade

Elements in handmade that define it (textually): hand, lettering, illustration, letterpress, artisted/specialty paper, collage, sewing, cut edge, lettering, layering, etc.

Characteristics of each how It → personify movie's characters, give details on personality of movie, (how) movie characters should get along with one another?

Desection of each how it visually? (storyboard) Design each how it an animal, object, place?

Take pieces of each movie that another movie borrows from visually, that might go to how movie is built, 'building blocks'

Comparative book person can be in certain part of book, get a sense from abstract + fabrication of movie

Transforming

but I set of goals

Structures that would hold some bits of application voice

3 different parts

Before they buy, still relationship to common model, can immediately tell how content is different

Index cards → write down 1 concept per card

What does this mean? Audience, users, materials, mass production

So what question: Quality of life? Communication?

Semiotics: how does idea relate to
Ideation

10/18

History of private press printing in 20th century - classical typography - moving away from traditional - using press - unconventional

Elizabeth Philips - Broe Dealer - Russian Constructivist Books - influence in private press - limited ed. works

Matt Cremer

Nadine Thompson - With You Paper Company

Jen Tregiddo

HIT Wurzmann - little books - calendars, influenced by DeStijl - running during threat of war

10/20/10

BFA

What are opportunities/movements - Good directions to go in? What contribution can my thesis make? Explaining territory

- Early postmodernism - move away from type & stripe
- Harmony of materials - Wolfgang Weingart
- Anti-establishment, fringe

- Kathy McCoy @ Canbrook - hierarchy, soap giving - form of vision - types - become elements

- Making the viewer work - traditional process w/unusual application

Is it a clarification of these comparisons/resolution of conflicts of movements - roadmaps to understanding movement

Assessments of strategies across movements - different strata - where philosophies are divergent - identify methods, visual devices across movements - evaluate using criteria

Categories of symbols - using semantics, evaluated assigned 1-5 ranking of symbols
Ideation
Rough Notes

10/20

- BIM
- Taking subjectivity out

in history ppl have been dissatisfied w/ mts; ppl go back to the past, revive (beauty of incunabula - birth of books w/ William Morris) mts

- In reaction - Pragmatism - Stonecutters w/ Serifs, Woodtype - Ecclectic type

look @ work by Milton Avery

Discover ► timeline/shape of project
Define ► Root, testing
Develop ► Multiple iterations of solution
Deliver ► Final proposal: movie, book, nail clean solution

- Book evolves
- Look at philosophy - from A-C - Similarities, differences, common denominator that causes Δ

- Mention design component

Visualization
Ideation
Rough Notes

Process

BIM

pragmatic assessment - Evaluate work across areas of design
- Hand-generated form
- Hand-generated wood
- Imagery (certain kinds) - illustration, photo
- Multimedia
- Polymer plates.

Let's assess things + categorize - putting value on things that are not opinion-based

Expanding lexicon of values as in design -
to take subjectivity out
- Context-based - trying to convey this, tenor/flavor needs to have this quality
- Old-style - organic, based on handwritten form
- Bookville: fusion of mathematical + handwritten

Informed basis for looking across work for designers - looking @ approach

Analytically break things down - Size, shape, weight, tone, orientation, color

Hand = machine

Are things borne out of intuition vs pre-mediated

Maybe play out 3 scenarios - play out scenarios - human object-manufactured

Mathematical

Putting together characteristics of work -

Timothy Samuel lists rules of Graphic Design - breaking rules
- Visual principles
- Examples where rules are abided by, broken

Look for evaluation principles & semiotics, relationship of meaning + visual thing

Look @ other models - semantic form, pragmatic
Ideation
Rough Notes

"We love ease far more than beauty, utility far more than inspiration, and consequently, "ideas in things" are not readily recognized.

"we are all endowed of the power to impart thought; feeling"

"All evidence of painstaking is a joy to behold. But in our Materialism we have run after the perfection of the machine and preferred it to the perfection of the human heart."

"I would not have you go back to all methods of hard labour & neglect the aid of the machine. All we need is to recognise its material value, and its spiritual imperfection, and put into all our hand-work that thought and feeling which is the breath of life.

Architecture as articulation of space based on a single idea—unified elements, from the ground plan, right thru to the ornamental detail."
Ideation
Rough Notes

Design in the public sphere ≠ Design

Modernist design

‘Design in the public sphere’ ≠ ‘the Good’ of comm. Modernist design

Public, unlike a market, does not simply buy goods for its own use, but is involved in some discussion of the Good more generally. ‘The Good’ might be ethical or political, but can also be about style, as long as it involves a common good, engaging 3/ connecting a group of ppl around a shared concern.

Jürgen Habermas – ‘public sphere’ is the forum where opinions are formed about what matters to a particular group of people, be it the public at large, or fringe audiences.

The Internet breeds new micro-publics & counter-publics but also drives broader processes of opinion formation & mass-marketing.

Publics are borne out of communicative acts that grab attention, set a mood, state a position.

When an idea or opinion is heard, there is a chance of further dissemination, getting the word out & making publics grow. Through the circulation of images & ideas, publics not only expand in size, but also become more focused & responsive social bodies.
### Ideation

#### Rough Notes

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<td>Brainstorming</td>
<td>Creative, spontaneous</td>
</tr>
<tr>
<td>Ideation</td>
<td>Ideation</td>
<td>Insightful, innovative</td>
</tr>
<tr>
<td>Rough Notes</td>
<td>Rough Notes</td>
<td>Concrete, detailed</td>
</tr>
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</table>

####技术创新

<table>
<thead>
<tr>
<th>Technology</th>
<th>Characteristics</th>
<th>Properties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robustness</td>
<td>Robustness</td>
<td>Reliable, durable</td>
</tr>
<tr>
<td>Innovation</td>
<td>Innovation</td>
<td>Cutting-edge, visionary</td>
</tr>
<tr>
<td>Efficiency</td>
<td>Efficiency</td>
<td>Time-saving, cost-effective</td>
</tr>
<tr>
<td>Resilience</td>
<td>Resilience</td>
<td>Flexible, adaptive</td>
</tr>
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</table>

#### Design

<table>
<thead>
<tr>
<th>Design</th>
<th>Characteristics</th>
<th>Properties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Partnership</td>
<td>Partnership</td>
<td>Collaborative, inclusive</td>
</tr>
<tr>
<td>User-centered</td>
<td>User-centered</td>
<td>User-friendly, intuitive</td>
</tr>
<tr>
<td>Sustainability</td>
<td>Sustainability</td>
<td>Environmentally friendly, ethical</td>
</tr>
<tr>
<td>Functionality</td>
<td>Functionality</td>
<td>User-friendly, efficient</td>
</tr>
</tbody>
</table>

#### Movement

<table>
<thead>
<tr>
<th>Movement</th>
<th>Characteristics</th>
<th>Properties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Innovative</td>
<td>Innovative</td>
<td>Creative, forward-thinking</td>
</tr>
<tr>
<td>Cycle</td>
<td>Cycle</td>
<td>Dynamic, cyclical</td>
</tr>
<tr>
<td>Human-centered</td>
<td>Human-centered</td>
<td>Empathetic, inclusive</td>
</tr>
<tr>
<td>Elite</td>
<td>Elite</td>
<td>High-quality, exclusive</td>
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</table>

#### Cycle

<table>
<thead>
<tr>
<th>Cycle</th>
<th>Characteristics</th>
<th>Properties</th>
</tr>
</thead>
<tbody>
<tr>
<td>User-driven</td>
<td>User-driven</td>
<td>Customer-focused, intuitive</td>
</tr>
<tr>
<td>Process</td>
<td>Process</td>
<td>Efficient, streamlined</td>
</tr>
<tr>
<td>Trend</td>
<td>Trend</td>
<td>Relevant, forward-looking</td>
</tr>
</tbody>
</table>

#### Trend

<table>
<thead>
<tr>
<th>Trend</th>
<th>Characteristics</th>
<th>Properties</th>
</tr>
</thead>
<tbody>
<tr>
<td>User-focused</td>
<td>User-focused</td>
<td>Customer-centric</td>
</tr>
<tr>
<td>Fitness</td>
<td>Fitness</td>
<td>Healthy, active</td>
</tr>
<tr>
<td>Minimalism</td>
<td>Minimalism</td>
<td>Simple, clean</td>
</tr>
</tbody>
</table>

#### Process

<table>
<thead>
<tr>
<th>Process</th>
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<td>Simple, clean</td>
</tr>
<tr>
<td>Zero-waste</td>
<td>Zero-waste</td>
<td>Environmentally friendly</td>
</tr>
</tbody>
</table>

#### Skill

<table>
<thead>
<tr>
<th>Skill</th>
<th>Characteristics</th>
<th>Properties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative</td>
<td>Creative</td>
<td>Innovative, original</td>
</tr>
<tr>
<td>Analytical</td>
<td>Analytical</td>
<td>Logical, fact-based</td>
</tr>
<tr>
<td>Critical</td>
<td>Critical</td>
<td>Insightful, analytical</td>
</tr>
<tr>
<td>Strategic</td>
<td>Strategic</td>
<td>Forward-thinking, visionary</td>
</tr>
</tbody>
</table>

#### Warm-up

<table>
<thead>
<tr>
<th>Warm-up</th>
<th>Characteristics</th>
<th>Properties</th>
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</thead>
<tbody>
<tr>
<td>Innovation</td>
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</tr>
</tbody>
</table>

#### Cool-down

<table>
<thead>
<tr>
<th>Cool-down</th>
<th>Characteristics</th>
<th>Properties</th>
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<tbody>
<tr>
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</tr>
<tr>
<td>Zero-waste</td>
<td>Zero-waste</td>
<td>Environmentally friendly</td>
</tr>
</tbody>
</table>
Ideation
Rough Notes

Influenced by John Ruskin, Augusteugin
- suggested that design style + production methods expressed the quality & values of a culture - shockingly equal to moral failure
- sought to restore the dignity of labor, pleasures of craft, basic beauty of useful objects + domestic spaces that had existed in an earlier era
- encouraged historical revivals that were grounded in the study of the decorative + graphic arts, from remote + idealized ages + cultures

Publications: Kelmscott Press
- Art now had a great impact on the design of fine press + trade books + independent artists' journals
- helped to internationalize aesthetic norms
- artists + designers took control of practical aspects + handmade paper, collaborated w/ printers throughout production
- despite their alternative sensibilities, artistic journals benefited from mass production because of production techniques that were established for commercial + popular press production

"The Book Beautiful"
- challenge of cultivating new visual sensibilities + production values
- Kelmscott Press set a standard of production
  - elaborate decorative elements
- revival of Venetian + Gothic type
  - influenced Art Nouveau

Ateliers - designers intent on addressing broad social + cultural issues thru deliberate principles of design practice.
- looked to formal expression as a way to model social transformation

Evolution of Graphic Design throughout Europe, US + Asia
- sophisticated approach to stylistic innovation rooted in belief in design's capacity to envision alternatives to industrial forms + reconcile everyday life purpose distinct from traditional human + organic values that of fine art.

Art Nouveau
Ideation
Rough Notes

Presence of handmade in unexpected ways
Presence of 'Handmade' in any design movement

Presence of Handmade philosophy in any design movement
  What are the principles/criteria I am looking at?
  * Aesthetic honesty
  * Evidence of the human hand = Accessibility
  * People finding a connection with their work

Antonio Gramsci's "organic Intellectual"
  * Merging physical & mental labor to build new modes of thought through acts of doing & making; social responsibility

Hass-production vs. individual craft
  * Clarity in design vs. ornament, visual 'clutter'
Process

Ideation

Rough Notes

Industrialization + visual culture
Romanticism was stimulated in response (partly) to industrialization

How many ways to design a work? Ways to look at a certain piece?

How does that effect how we are communicating now?

Stage of consumption digitally, value of tactile

Tactile elements of design have changed

Video games are shifting from high experience to active tactile

Have a design voice - have it be tactile but bring into digital realm

Digital vs. tactile

What happens to design when tactile is replaced by digital

Craft: how does the tactile influence design - A+ approach revived

Saturation of tactile that's creating a certain perception of design

Letterpress - elements of mod

Useful piece of design

Why does the pendulum have to swing? Is there a middle ground

Tactile + parallel + Nature Deficit Disorder + kids

Non-experiential interaction (one extreme or the other)
Ideation
Rough Notes

- Interviews with Helenium, Inc, Handmade
- God's theory of letting people feel connection to their work
- Connection to digital shift in interest from digital to tangibility
- Ornament vs. animation
  - Handicraft as handmade is to digital - fashion, connection, comparisons
- Looking for methods of generating hype by coming back to the idea - connection
- Notified as being a product of concept

- Learning from hardware activities where hand/digital technologies are involved
- Selectivity, with reference to Marie's reaction to the attributes from each mock
  - 2 groups of Marie's reaction
Ideation
Rough Notes

**INTERSECTIONS IN GOALS OF MOVEMENTS**

**Arts & Crafts** 1850-1914

- Dignity of labor placed back in hands of ppl over machines
- Pleasures of craft
- Beauty of useful objects
- Appropriateness in design
- Historical revivals based on decorative/graphic arts: Venetian, gothic
- Cultivating new visual sensibilities
- Setting standards of production
- Reaction to effects of 19th-century industrialism
- Simplicity of form
- Plain, linear forms

**Modernism** 1880-1940

- Honesty in materials
- Simplicity
- Efficiency
- Mass-produced
- Anti-obsolescence
- Structured

Good Art & design could reform society to improve quality of life for consumer alike

⇒ Important precursor to Modernism

The Art & design idea that design could be used as a democratic tool for change

Excessive decoration linked w/ debasement of society

Desire to exploit latest materials

Imagery of paths, movements, transitions came from burgeoning industry of electronic circuitry, data processing
Ideation

Rough Notes

Design & Capital

Karl Marx: Capital is the circulation of $ as an end in itself.

4) separates ownership from labor

... when a person designs their own products & publications, he engages both creatively & critically w/ capital.

... one can embrace the productive possibilities of capital while finding places to fracture the corporate monopoly of style & short-circuit the widening of blown production by consumption.

Social capital: resources earned by networking w/ others.

Short shelf life.

DIY designers make products that help...
Ideation
Rough Notes

Intersections between heterarchy, A+H, Handmade

Goal:
Mary’s theory of heterarchy - People feeling connection to their work
Connection to digital shift in interest from digital to tangibility

Ornament vs. minimalism
a bridge A+H to industrialism as handmade is to digital - finding connections

Finding Comparisons
Illicit - hand methods of generating type
by coming back to the idea - connection
Artifact as being product of concept

Taking from hand activities where hand/digital technologies are involved
Selecting those from MoMA I’m looking at. Wolfgang Weierstall’s reaction to

Love or grind of Mary’s - reactionary
<table>
<thead>
<tr>
<th>Ideation</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Once the research and roughly-organized notes had progressed, the next</td>
<td>more cohesive list of notable features from each movement.</td>
</tr>
<tr>
<td>logical step was to create a more cohesive list of notable features</td>
<td></td>
</tr>
<tr>
<td>from each movement.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arts and Crafts</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dignity of labor</td>
<td></td>
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<tr>
<td>Placing craft back in the hands of people over machines</td>
<td></td>
</tr>
<tr>
<td>Pleasures of craft</td>
<td></td>
</tr>
<tr>
<td>Beauty of useful objects</td>
<td></td>
</tr>
<tr>
<td>Functionality</td>
<td></td>
</tr>
<tr>
<td>Appropriateness of design</td>
<td></td>
</tr>
<tr>
<td>Historical revivals based on graphic and decorative arts</td>
<td></td>
</tr>
<tr>
<td>(Venetian, Gothic)</td>
<td></td>
</tr>
<tr>
<td>Cultivating new visual sensibilities</td>
<td></td>
</tr>
<tr>
<td>Setting standards of production</td>
<td></td>
</tr>
<tr>
<td>Embellishment</td>
<td></td>
</tr>
<tr>
<td>Reaction to the effects of 19th century Industrialism</td>
<td></td>
</tr>
<tr>
<td>Simplicity of form</td>
<td></td>
</tr>
<tr>
<td>Belief in design's capacity to envision alternatives to industrial</td>
<td></td>
</tr>
<tr>
<td>forms and to reconcile everyday life with human/organic values.</td>
<td></td>
</tr>
<tr>
<td>Moral responsibility of designers and manufacturers to create</td>
<td></td>
</tr>
<tr>
<td>simple, functional, use-appropriate goods</td>
<td></td>
</tr>
<tr>
<td>Belief that quality art and design can reform society and</td>
<td></td>
</tr>
<tr>
<td>improve the quality of life for maker and consumer alike</td>
<td></td>
</tr>
<tr>
<td><strong>Arts and Crafts</strong></td>
<td><strong>Private Press Movement</strong></td>
</tr>
<tr>
<td>---------------------</td>
<td>----------------------------</td>
</tr>
</tbody>
</table>
| Stemmed from the same rejection of poor production values that had inspired the Arts and Crafts movement.
| Gave rise to crossovers to industry, in that artistic journals benefitted from mass production because of distribution networks that had been established for commercial and popular press production. |

**Doves Press**

Used finest workmanship and the best materials, continuing the commitment to the “book beautiful” and the devotion to craftsmanship fostered by the Arts and Crafts movement. However, they were not intent on returning to Medieval or Pre-Raphaelite styles. Rather, they distilled modern designs from examples of early printing types.

**Modernism**

- Honesty in materials
- Accessibility
- Simplicity
- Efficiency
- Mass-produced
- Anti-obsolescence
- Structured
- Idea that design can be used as a democratic tool for social change
- Excessive decoration linked with debasement of society
- Desire to exploit latest materials
- Imagery of paths, movements, transitions, which was inspired by burgeoning industry of electronic circuitry, data processing
Handmade

Aesthetic honesty

Accessibility in design

*Organic Intellectualism*

Importance of tactility residing in the fact that it can only be decoded in terms of experience

Born of a fusion of hand-crafted elements and digital media and is a bridge to our history as designers — we can retain or relinquish control over processes like typesetting, screen printing, letterpress

People finding a connection with their work

Reactionary to digital revolution of the 1980's; handmade work is often making a social statement about issues like globalization and environmental concern as a consequence of technology

Younger generation embracing non-digital tools after having been brought up in a highly digital world

Computers used as a tool, not always the complete means to an end

That which is human is real, and that which features mistakes and refusals is considered human. Design is given a certain texture in order to grant it a personal, analogue aura. Mistakes are included in order to attract attention: parts of text may be crossed through, deleted, or partially missing.

*Organic Intellectualism*

Term coined by Antonio Gramsci referring to merging of physical and mental labor to build new modes of thought through acts of doing and making. For example, crafts people working together, merging their skills to create a product; i.e. several different processes can be combined to create a non-digital work of design (bookbinding, screenprinting, letterpress).
Once these particular components were isolated, the next step was to find out which of them overlapped from one movement to the next.

Much clarification was realized by virtue of mind maps, as well as from a series of matrices applying semiotic tools to the analysis of a selection of design pieces from each respective movement. The first set of images are screenshots from an online mind map created for this thesis.
Idea

Mindmapping

Universality of Handmade

Reflections people's desire to return to simple times, handcrafted objects.

Linking of old processes, philosophies to new forms today.

Modernism has not remained a true idea.

French Enlightenment "modernism" became inspired by modern science, shifting to an interest in the advancement of society and morality through the progress of knowledge.

That which is truly modern preserves a secret tie to the classical.

Ornamental, "modernism" defined the cultural center of the bourgeoisie and "false morality" in history, it is not the official culture that was once sanctioned but is now "dominant but dead" (Brenner).

Relocation: Rejection of the belief in the supremacy of nature and the fundamental goodness of man.

Attention to form as expressing content.

Modernism: 2nd Quarter of 19th Century concluding around 1850.

Self-criticism that embraces a critical appraisal of the means of creation itself.

Transformation of traditional forms, often those shaped throughout modernity.

"defines a specific form of artistic production, serving as an umbrella term for a confluence of artistic schools and styles which first arose in late-nineteenth-century Europe and America. Characterized by such features as aesthetic self-consciousness, stylistic fragmentation, and a questioning of representation, modernism bears a highly influential and often critical relationship to the process of modernization." (Brenner, The Gender of Modernity, Cambridge, 1992, p. 17, 18).

"as the art consequent on the dismantling of communal reality and religious narratives of continuity, as the destruction of traditional methods of..."
Process

Ideation

- Making the process visible: from ideation, research, and planning
- Using software to make design more personal
- Using Photoshop to create effects that look like specialized print processes

Handmade Making the Digital Tool Unique

Universality of Handmade

- High-technology mixed with own hands

Why is it important to me?

Confrontation of the best parts of different movements

Mindmapping

- Sought to restore the dignity of labor, the pleasures of craft, the basic beauty of useful objects and domestic spaces that had existed in bygone era
- Encouraged historical revivals that were grounded in the study of the decorative and graphic arts, from the remote and idealized ages/cultures
- Designers were intent on addressing broad social and cultural issues through deliberate principles of design practice
- Designers had a belief in design's capacity to envision alternatives to industrial forms and to reconcile everyday life with human and organic values
- Designers looked to formal expression as a way to model ideas of social transformation, sophisticated approach to stylistic innovation rooted in conviction that graphic design served a cultural purpose distinct from that of fine art
- Artists and designers took control of practical aspects of book design, handmade paper, collaborated with printers through all phases of production
- Despite their alternative sensibility, artistic journals benefitted from mass production because of distribution networks that had been established for commercial and popular press production
- "The Book Beautiful": Challenge of cultivating new visual sensibilities and production values
- Kelmscott Press set a standard of production: elaborate decorative elements, revival of Venetian and Gothic type, influenced Art Nouveau
Linking of old processes, philosophies to new (term 'modern') appearing during periods in Europe when the consciousness of a new epoch formed itself through a renewed relationship to the ancients through imitation.

Modernism has not remained a fixed ideal.

French Enlightenment "modernism...became inspired by modern science, shifted to an interest in the advancement of society and morality through the progress of knowledge.

That which is truly modern preserves a secret tie to the classical.

Originally oppositional, modernism defined the cultural order of the bourgeoisie and "false normativity" in history...it is now the official culture that was once scandalous but is now "dominant but dead" (Habermas).

Baudelaire: Rejection of the belief in the supremacy of nature and the fundamental.

Urban interest in vice, decadence.

Modernity is the fundamental goodness of man. Existence and irony.

Attention to form as expressing content. Self-criticism that embarks on a critical appraisal of the means of criticism itself.

Transformation of traditional form/contents, particularly those shaped throughout modernity.

Universality of Handmade

Modernism: 2nd Quarter of 19th Century concluding around 1870 onwards

Conglomeration of the best parts of different movements.

"defines a specific form of artistic production, serving as an umbrella term for a range of artistic schools and styles which first arose in late-nineteenth-century Europe and America. Characterized by such features as aesthetic self-consciousness, stylistic fragmentation, and a questioning of representation. Modernist texts bore a highly self-reflexive and often critical relationship to the process of modernization." (Emmanuel, The Gender of Modernity. Cambridge, Mass.: Harvard U.P., 1993, pp. 9–24.)

"...is the art consequent on the disestablishing of communal reality and conventional notions of causality, on the destruction of traditional notions of wholeness of the individual character, on the regulates chaos that ensues...public notions of language have been displaced and what all radicals have become subjective fiction." (Wolfgang Iser in James McFarlane, ed. Modernism 1890–1939. Homewood, New York: Penguin, 1970, p. 17.)

Modernity is often used as an overarching periodizing term to designate an historical era which may encompass any of the above qualities.

Modern is pertaining to the present and recent times, originating in the current age or period (first recorded usage 1883). Oxford Universal Dictionary.
Process

Ideation

Mindmapping

**Handmade Culture**

Relationship to indie culture

DIY trend

That which is human is real, and that which features mistakes and refusals is considered human. Design is given a certain texture in order to grant it a personal, analogue aura. Mistakes are included in order to attract attention, part of text may be deleted, crossed through or partially missing.

**Handmade Modernism**

Value of examining handmade relationships to modernism

Printing processes: silkscreen, other, private press printing

Commonalities

Philosophy

looking at how seemingly disparate design philosophies (commercial modernism and arts/crafts/handmade) can complement one another

What it is about both, the universal design principles common to both that find their way into all design movements

Purity in design, purity of process, making the design, the object evidence of exploration, evidence of process

musical Promos for indy bands feature illustration, hand-lettering, offset printing, silkscreen

Philosophical underpinnings: creating by hand, a return to self-reliance and skill, a rejection of a dependence on technology.

Commercial Modernism: mass-production

Reductive, Mechanical, Grid-based.

Handmade: Organic, Visible imperfections, truly unique, one of a kind. Can include decorative ornament.
Design Application Overview

In an attempt to underscore the value of design as a tool for enacting positive social, environmental, and cultural change, this thesis analyzes a variety of works from each of the three aforementioned movements (Arts and Crafts, Modernism, and Handmade) in order to determine their contribution to the field of graphic design and society as a whole.

This has been accomplished by virtue of Semiotic analytic tools. Semantic, Syntactic, and Pragmatic elements of each work are isolated and examined via a matrix. These individual characteristics are analyzed and then applied to a greater analysis of the associated movement as a whole. These elements are then used in creating a series of original posters that promote three different categories of social and environmental betterment: Preservation of National Parks, Conservation of the Arts, and Conservation of Endangered Species. These subjects were chosen based on the idea that Arts and Crafts, Modernist, and Handmade designers endeavored to enact positive change through their work.
Semiotic Matrix Structure

This format was applied to the analysis of thirty works of art from the Arts and Crafts, Modernist, and Handmade movements.

<table>
<thead>
<tr>
<th>Design Movement</th>
<th>Title, Designer, Date of Piece</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semantic</strong></td>
<td>Relationship of meaning to the visual design</td>
</tr>
<tr>
<td><strong>Syntactic</strong></td>
<td>relationship of the formal characteristics of the design to one another (shape, color, contour, figure/ground, texture, position, orientation, size)</td>
</tr>
<tr>
<td><strong>Pragmatic</strong></td>
<td>relationship of the visual design to the user and with respect to how it is technically reproduced (hand- or digitally generated)</td>
</tr>
</tbody>
</table>
### Design Considerations

After conducting semiotic analyses of these thirty works, specific visual attributes were isolated in order to most accurately recreate works that would fit into each of the three movements.

#### Modernism

<table>
<thead>
<tr>
<th>Color</th>
<th>Muted, cool colors with accents of bright orange, red</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><img src="image1.png" alt="Color Swatches" /></td>
</tr>
<tr>
<td>Overlays of transparent color</td>
<td><img src="image2.png" alt="Overlay Swatches" /></td>
</tr>
</tbody>
</table>

These colors were repeatedly observed in Mid-20th Century Modernist design, as was the use of transparent overlays of large blocks of color.

<table>
<thead>
<tr>
<th>Typeface</th>
<th>Helvetica</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890</td>
</tr>
<tr>
<td></td>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
</tbody>
</table>

A clean sans serif face was chosen in keeping with the Modernist design aesthetic. Helvetica is a traditional choice in Modernist design because of its neutral and elegantly minimal letterform shapes.

#### Imagery

<table>
<thead>
<tr>
<th>Photomontage</th>
<th>Black and white photographic imagery was used in the Modernist portion of this thesis application. Many Modernist and International Style designers used black and white photomontage in their work, frequently layering transparent blocks of color, text, and line over top of an image.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presence of the Grid</td>
<td>The Grid can be observed in nearly every work of Modernist graphic design, be it by virtue of line or simply through the arrangement of the composition (placement of lines of type, imagery, blocks of color).</td>
</tr>
</tbody>
</table>
Design Considerations

After conducting semiotic analyses of these thirty works, specific visual attributes were isolated in order to most accurately recreate works that would fit into each of the three movements.

Arts and Crafts

Color

Minimal palette of black and white, accents of red-orange

These colors were repeatedly observed in Arts and Crafts printed works (black text with occasional red-orange accents in headers).

Typography

Typeface

Centaur

Old style/Humanist serifed typefaces were chosen for works in this category, as private press printers set out to revive classical typefaces (such as Centaur) by using them in printed publications.

Imagery

Line Drawings

Hand-rendered line drawings characterized by uneven, varying line weight and a rough-hewn texture were created for the Arts and Crafts style posters to remain true to the visual style of private press printed works. The illustrations found in Arts and Crafts era books and posters were generally black and white and bore resemblance to stained glass artwork in the treatment of figures and landscape (somewhat flat, geometric, heavy line weight).

Ornamentation

Organically geometric, decorative flourishes (i.e., patterns inspired by natural elements) appear repeatedly in Arts and Crafts printed publications, tapestries, furniture, and other various items. Patterns and ornaments inspired by William Morris’ own designs have been used in these posters.
Design Considerations

After conducting semiotic analyses of these thirty works, specific visual attributes were isolated in order to most accurately recreate works that would fit into each of the three movements.

<table>
<thead>
<tr>
<th>Handmade</th>
<th>Lively, bright, playful application of color.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Color</td>
<td><img src="image" alt="Color Swatches" /></td>
</tr>
<tr>
<td></td>
<td>Because handmade design is largely concerned with connection with viewers, use of bright, eye-catching color is integral to works belonging to this category. Fun, playful, approachable; these are all words to describe the components of this movement’s palette.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Typography</th>
<th><strong>Neutraface</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Typeface</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890</td>
</tr>
<tr>
<td></td>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
<tr>
<td></td>
<td>Modern in its clean lines yet somewhat dramatic and classic; harkens back to Art Deco type aesthetic.</td>
</tr>
</tbody>
</table>

| Imagery       | Hand-rendered line drawings have been used in the application posters created for this thesis. This type of imagery has been chosen over predominant use of photographs, as this lends a human element to the work, which is what this movement tends to underscore. |
The initial application for this thesis was to be a book outlining the conceptual and visual components of handmade design as a contemporary movement. In addition to a fairly in-depth exploration of the elements of handmade design, this book was to be a physical showcase of some of these noteworthy elements (letterpress, hand-drawn illustration, handwritten type). However, it was decided that this direction would not be financially feasible due to the very high cost of custom plate printing. Moreover, it would not have applied the research and findings of this thesis as appropriately and directly as did the poster series. In an exhibition setting (the thesis show), the posters encouraged viewers to observe simultaneously the relationship of the three design movements to one another and as a whole, thus communicating the intent of this thesis more immediately than the handmade book would have.

The following pages were begun with the intent to use in this handmade book prior to the decision to create posters instead.
Handmade Book
Cover

nostalgia
environment
iconography
humor
culture

patterning
letterpress
mixed media
collage
photomontage
layering
illustration
hand-drawn type
transparency
screenprinting

design for good
a look at the contemporary handmade movement
What is ‘handmade’ design?

Handmade design can be defined in terms of aesthetics or process of construction, to be certain. Many contemporary designers are revisiting traditional, hands-on processes such as letterpress and screenprinting, engraving, and photomontage (to name but a few) in order to make their work more accessible and approachable. Handmade designs have visual evidence of the person creating them (crossed-through and/or hand-drawn type, sewing, drawings, etc.). However, handmade design can include digital processes, too, as most designers use the computer to create their work—even those who are using traditional processes. What, then, is the true definition of handmade design if it can extend beyond the creation of something by hand to include the digital realm?

It is ultimately intent that is at the heart of the handmade movement. While the aesthetics of their designs are of the utmost importance, handmade designers often strive to communicate important messages through their work. This philosophy harkens back to past movements, namely the Arts and Crafts movement of the late 19th century and the Modernist movement of the early- to mid- 20th century, both of which subscribed to the belief that design has the possibility to make life better. Similarly, handmade design is about quality, social and environmental responsibility, and ultimately making the viewer feel good simply by experiencing the design. This book will identify some of the ways in which the handmade movement endeavors to make life a little better through good design.
What is ‘handmade’ design?

Handmade design can be defined in terms of aesthetics or process of construction, to be certain. Many contemporary designers are revisiting traditional, hands-on processes such as letterpress and screenprinting, engraving, and photomontage (to name but a few) in order to make their work more accessible and approachable. Handmade designs have visual evidence of the person creating them (crossed-through and/or hand-drawn type, sewing, drawings, etc.). However, handmade design can include digital processes, too, as most designers use the computer to create their work—even those who are using traditional processes. What, then, is the true definition of handmade design if it can extend beyond the creation of something by hand to include the digital realm?

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Why is handmade design important?

1. Much design that can be classified as being handmade promotes social awareness, environmental conscientiousness and appreciation of culture, be it art, music, literature, theater, or film.

2. On a fundamental level, the handmade movement is about designers connecting with their work. By taking some of the design process away from the computer and revisiting slow, traditional processes—those that require a person to get their hands dirty, to experience the tactile side of creating—a person can infuse his work with energy and passion. The viewer will likely feel reassured that there is insight and thought behind the message, and the designer will feel slightly more invested in the outcome.

3. It encourages appreciation for history and time-honored tradition. On the technical side of things, processes like letterpressing (which has been used since approximately the 15th century) involve a good many steps and painstaking accuracy in the production process. However, the results are quite simply stunning, beyond those of any digital print. Aesthetically, the handmade movement draws inspiration from the elaborate decoration of the Arts and Crafts Movement, the geometric simplicity of Commercial Modernism and the International Style, and the visceral, amateurish angst of the punk movement to create a fusion that is contemporary yet steeped in visual tradition.
WHAT ARE SOME VISUAL COMPONENTS OF HANDMADE DESIGN?

- illustration
- hand-drawn type
- patterning
- sewing
- combining processes
- collage
- photomontage
- transparency
- letterpress
WHAT ARE SOME CONCEPTUAL COMPONENTS OF HANDMADE DESIGN?

- humor
- personal expression
- nostalgia
- nature
- appreciation of art
- cultural iconography
- environmental conscientiousness
- socio-political awareness
LET’S LOOK AT SOME OF THESE THEMES.

NOSTALGIA.
It is a yearning, a wistful desire to return to the happiness of a former place or time in one’s life. Camping by the lake, passing notes in class, the smell of hay in the summertime.

Many handmade designers use this idea to create work that is poignant, touching, and visually playful.
let's look at some of these themes. Nostalgia. It is a yearning, a wistful desire to return to the happiness of a former place or time in one's life. Camping by the lake, passing notes in class, the smell of hay in the summertime. Many handmade designers use this idea to create work that is poignant, touching, and visually playful. Retro patterns and imagery.
Handmade Book
Page 7

ENVIRONMENTAL CONSCIENTIOUSNESS.
Handmade designers often try to make a difference with their work by choosing projects that promote responsible behavior, such as a concern for the environment. Designers can even further underscore their message of environmental responsibility by using environmentally-friendly materials, like recycled paper and vegetable-based inks.
Handmade Book
Page 8

STUDIO ON FIRE
‘URBAN GARDENING POSTER’

The elongated geometric forms in this poster function both as plants and an urban environment that has been beautified by the presence of greenery within the city. The stems of these
<table>
<thead>
<tr>
<th>Handmade Book</th>
<th>Some components of this book were taken and appropriated for use in the posters; primarily, the findings surrounding the intent behind the handmade design movement as a whole, and the importance of the handmade philosophy—designers connecting with their work and cultivating an appreciation for history through traditional processes, the promotion of social awareness through design work, and a return to a slow, reflective approach to production of goods—in short, an emphasis on craft and quality in design to improve the lives of users and designers, alike.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change of format</td>
<td></td>
</tr>
</tbody>
</table>
Final Application
Conservation Posters

The following posters were created using visual characteristics isolated from the semiotic matrices on the preceding pages. They were conceptualized based on the idea of design as a powerful tool for social and environmental betterment; a notion common to all three movements examined in this thesis.
Ideation
Initial Rough Sketches for Application

- Title
- Arts & Crafts National Parks
- Decorative border/frame?
- Patterned border
- Vine drawings
- Central alignment
- Ornamentation
- Limited color palette
- B&W line drawings
- Central alignment
- Ornamentation
- Limited color palette
- B&W line drawings
Ideation
Initial Rough Sketches for Application

- Central Alignment
- B+W line drawings
- Heavy ornamentation
- Medieval aesthetic
- Classical figures
- Representations of art

Mirror? Reflect?

Intricate line drawing - Greek figures/bodices
Ideation
Initial Rough Sketches for Application

Modernism → National Parks
- Transparency
- Geometric representation of Nature (Maintains, water, trees)
- Photos (black and white)
- Linear
- Color: Muted blue-grey, green (chartreuse?)
- Animals? Figures?
- Inclusion of Historical reference photos? John Muir*

*Intersections of geometric elements, line
Application

Process

Ideation

Initial Rough Sketches for Application

- Modernism → Museums
- Inspiration: Bruno Mancuzzi
- Black & white photo
- Curvilinear elements
- Minimal Palette
- Linear elements
- Abstract photo, geometric
- Color transparency
Conservation of our National Parks

The Great Parks

History of Formation

In the superb treasure chest belonging to the National park service there are nearly 400 holdings, including National Monuments, National Historic Sites and other designations. But the pride of the collection is the 55 National Parks (56 if you separate the conjoined Sequoia and King's Canyon). These are the ones called “the great parks” or, more poetically, America’s Crown Jewels.

In 1870, Congress created the very first park at the head of the Yellowstone River; the philosophy behind it being mankind’s need for respite from what was considered “the modern world.” However, regulations were nebulous and it would be decades before issues of habitat and wildlife desecration would even be broached by lawmakers. In 1890, Yosemite park was opened but was rapidly reduced in size when Congress caved to petitions of mining, logging and grazing interests. After a frantic call for protection of the natural wonders housed within these parks from conservationist John Muir, Teddy Roosevelt—at the time, 1912, a private citizen—proposed the establishment of the National Park Service. On August 25, 1916, President Woodrow Wilson signed legislation creating the National Park Service, whose charge was to oversee Interior’s parks, monuments, and “such other national parks and reservations of like character as may be hereafter created by Congress.” To date, the hereafter has seen the Park Service’s protected areas increase in number to 388, in nearly every state and US possessions.

Value of National Parks

The National Parks not only preserve the land within their boundaries, but also the plant and animal life therein. These protected regions contain some of the most unique, beautiful, and fragile ecological specimens in the country. In 1903, Theodore Roosevelt established the very first National Wildlife Refuge to protect species that face threat of endangerment and extinction. To date, there are Refuges in every state and US possessions. Over 50 states housing over 700 species of birds, 220 different types of mammals, 250 varieties of reptiles and amphibians, and 200 sorts of fish. In the past decade, numerous parks have teamed up with professional scientists, university students, school groups, volunteers and park partners for the purpose of biodiversity discovery. These efforts have identified species new to science, located species that have not been seen in parks in hundreds of years, and documented species that are able to survive in extreme conditions.

The 56 Great Parks

<table>
<thead>
<tr>
<th>Original</th>
<th>Region</th>
<th></th>
<th>Original</th>
<th>Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yosemite</td>
<td>California</td>
<td></td>
<td>Biscayne</td>
<td>Florida</td>
</tr>
<tr>
<td>Badlands</td>
<td>South Dakota</td>
<td></td>
<td>Big Bend</td>
<td>Texas</td>
</tr>
<tr>
<td>Wind Cave</td>
<td>South Dakota</td>
<td></td>
<td>Great Smoky Mts</td>
<td>Tennessee</td>
</tr>
<tr>
<td>Shenendoah</td>
<td>Virginia</td>
<td></td>
<td>Isle Royale</td>
<td>Michigan</td>
</tr>
<tr>
<td>Yellowstone</td>
<td>Wyoming/Montana</td>
<td></td>
<td>Mammoth Cave</td>
<td>Kentucky</td>
</tr>
<tr>
<td>Carlsbad Caverns</td>
<td>New Mexico</td>
<td></td>
<td>Dry Tortugas</td>
<td>Florida</td>
</tr>
<tr>
<td>Theodore Roosevelt</td>
<td>Washington, DC</td>
<td></td>
<td>Virgin Islands</td>
<td>US Virgin Islands</td>
</tr>
<tr>
<td>Yellowstone</td>
<td>Wyoming/Montana</td>
<td></td>
<td>Cuyahoga Valley</td>
<td>Ohio</td>
</tr>
<tr>
<td>Yosemite</td>
<td>California</td>
<td></td>
<td>Voyageurs</td>
<td>Minnesota</td>
</tr>
<tr>
<td>Badlands</td>
<td>South Dakota</td>
<td></td>
<td>American Samoa</td>
<td>American Samoa</td>
</tr>
<tr>
<td>Wind Cave</td>
<td>South Dakota</td>
<td></td>
<td>Saguaro</td>
<td>Arizona</td>
</tr>
<tr>
<td>Shenendoah</td>
<td>Virginia</td>
<td></td>
<td>Capitol Reef</td>
<td>Utah</td>
</tr>
<tr>
<td>Yellowstone</td>
<td>Wyoming/Montana</td>
<td></td>
<td>Petrified Forest</td>
<td>Arizona</td>
</tr>
<tr>
<td>Yosemite</td>
<td>California</td>
<td></td>
<td>Mount Rainier</td>
<td>Washington</td>
</tr>
<tr>
<td>Badlands</td>
<td>South Dakota</td>
<td></td>
<td>North Cascades</td>
<td>Washington</td>
</tr>
<tr>
<td>Wind Cave</td>
<td>South Dakota</td>
<td></td>
<td>Olympic</td>
<td>Washington</td>
</tr>
<tr>
<td>Shenendoah</td>
<td>Virginia</td>
<td></td>
<td>Glacier</td>
<td>Montana</td>
</tr>
<tr>
<td>Yosemite</td>
<td>California</td>
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<td>Zion</td>
<td>Utah</td>
</tr>
<tr>
<td>Badlands</td>
<td>South Dakota</td>
<td></td>
<td>Channel Islands</td>
<td>California</td>
</tr>
<tr>
<td>Wind Cave</td>
<td>South Dakota</td>
<td></td>
<td>Katmai</td>
<td>Alaska</td>
</tr>
<tr>
<td>Shenendoah</td>
<td>Virginia</td>
<td></td>
<td>Kluane</td>
<td>Yukon, Canada</td>
</tr>
<tr>
<td>Yosemite</td>
<td>California</td>
<td></td>
<td>Wrangell-St. Elias</td>
<td>Alaska</td>
</tr>
</tbody>
</table>

Conservationists Theodore Roosevelt and John Muir...
e are resolved into the supreme air,
we are made one with what we touch and see,
with our heart’s blood each crimson sun is fair,
with our young lives each spring impassioned tree
flames into green, the wildest beasts that range
the moor our kinsmen are, all life is one,
and all is change.

Oscar Wilde

Conserve Our National Parks

Why do museums matter?
A museum’s value extends beyond the monetary worth
of the pieces it houses; it’s a means
of transmitting culture. Parents and children
can learn alongside one another; teachers
can extend the classroom experience beyond
the classroom walls; museum programs
encourage creative observation and
thoughtful interaction. Children who attend
museums at an early age are likely to become
lifelong museum attendees. So support the arts;
support culture; support education; visit your
local museum today!

Support the Arts
visit your local museum today

Application
Process

Ideation
Initial Digital Sketches for Application
**Ideation**

Initial Digital Sketches for Application

**Arts and Crafts Museum Conservation**

**Arts and Crafts National Parks Conservation**

---

**Hy do museums matter?**

A museum’s value extends beyond the monetary worth of the pieces it houses; it is a means of transmitting culture, encouraging thoughtful and creative observation, and family learning. Furthermore, children who attend museums at an early age are likely to become lifelong museum attendees. So support the arts; donate today!

For donation information, visit metmuseum.org

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**Conservation of Our National Parks**

**The Great Parks**

In the superb treasure chest belonging to the National park service there are nearly 400 holdings, including National Recreation Areas, National Monuments, National Historic Sites and other designations. But the pride of the collection is the 55 National Parks (56 if you separate the conjoined Sequoia and King’s Canyon). These are the ones called “the great parks” or, more poetically, America’s Crown Jewels.

---

**Conservation of Our National Parks**

**Conserve Our National Parks**

The Voice of the Great Parks

The Great Parks are not only spaces for the hardy toil and freedom for the free; they provide unique sanctuaries of ecological and cultural significance. The Great Parks offer a haven for all species, a refuge from the noise and pollution of the modern world. With the support of conservationists, the Great Parks continue to thrive, offering a glimpse into the past and a promise of a sustainable future.

For more information, visit Conservation.org

---

**CONSERVATION OF OUR NATIONAL PARKS**

**JOURNEY**

In the heart of the Great Parks, a journey awaits. The path is not easy, but neither is it impossible. With the support of conservationists, the Great Parks continue to thrive, offering a glimpse into the past and a promise of a sustainable future.

---

**SUPPORT THE ARTS**

**Hy do museums matter?**

A museum’s value extends beyond the monetary worth of the pieces it houses; it is a means of transmitting culture, encouraging thoughtful and creative observation, and family learning. Furthermore, children who attend museums at an early age are likely to become lifelong museum attendees. So support the arts; donate today!

---

**Modernist National Parks Conservation**

**Handmade National Parks Conservation**
why do museums matter?
A museum is a public institution that cares for a collection of objects and ideas of cultural, artistic, scientific, or historical value. Museums serve to educate and inspire visitors, offering insights into the past and the present. They provide a space for learning, exploration, and creative thinking. Museums are essential for preserving the cultural heritage of a society and fostering a sense of community.

Handmade Museum Conservation

Handmade museum conservation is the practice of preserving museum objects through the use of traditional materials and techniques. This approach is often used to conserve objects that are too fragile or too delicate for machine-made conservation. Handmade conservation methods can help to preserve the originality and authenticity of museum objects, ensuring that they are preserved for future generations.

why do museums matter?

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why do museums matter?
Ideation
Initial Digital Sketches for Application

Wildlife Conservation

“"We should remember in our dealings with animals that they are a sacred trust to us... [They] cannot speak for themselves.”
- Harriet Beecher Stowe
We should remember in our dealings with animals that they are a sacred trust to us; [They] cannot speak for themselves.

- Harriet Beecher Stowe
Incorporate Art into your Child’s Daily Activities, Including Play!

Good habits take time to develop. Children who are exposed to art at an early age are likely to become lifelong museum attendees, so start now! Visit metmuseum.org/events for information on programs and activities.
Final Application
Refined Thesis Exhibition Posters
Conserve Our National Parks

The National Parks not only preserve the land within their boundaries but also the plant and animal life living there. These protected regions contain some of the most unique, beautiful, and fragile ecological specimens in the country.

In recent years, numerous parks have teamed up with scientists, university students, school groups, volunteers, and park partners for the purpose of biodiversity discovery. These efforts have identified species new to science, located species that have not been seen in parks in hundreds of years, and documented species able to survive in extreme conditions.

From left: Conservationists Theodore Roosevelt and John Muir
Poster I Semiotic Panel
Modernist Influence

Relationship of Meaning to Visual Design
This poster endeavors to convey the unique and vast nature of the National Parks. Simplified forms and large flat areas of solid color illustrate the expansiveness of these great places and their majesty. The modernist approach to the design in this poster is straightforward yet dynamic, representative of the duality of nature: at times serene, yet unpredictable and complex. Diagonal lines lead the viewer’s eye across the composition and function dually as lines of latitude, conveying the notion of travel and adventure. The diversity of the parks is represented in the overlap of colors (green for lush vegetation, white for snow-covered mountains, blue for sky.)

Relationship of Formal Characteristics to One Another
Shape: The shape of the white triangular element represents a mountain, a topographical feature common to a good many of the National Parks.
Contour: Diagonal lines both lead the viewer’s eye across the composition and function conceptually as lines of latitude, conveying the notion of travel and adventure.
Figure/Ground: Transparency of photographic forms and blocks of color establishes visual complexity. The textural intricacy and dark value of the photography stands out from the flat color behind or in front of it, yet does not become visually overbearing as it is covered by color and line in places.
Size: The figures are the focal point because of their value, texture, and detail, but they are not the largest portion of the composition. They are relatively sized to scale with the mountain in the distance.
Poster I Semiotic Panel
Modernist Influence

Relationship of Formal Characteristics to One Another

**Texture:** The detail of the photographs lends texture to the otherwise flat and abstract composition. Expansive blocks of color function as visual foundation for the figures, while the lines of type mirror the diagonal lines emanating from the top of the mountain and create some variety in the piece.

**Position:** The photographed figures stand in the portion of the composition that contains several junctions between the large areas of color that function as different climates, visually. Their proximity to the overlap of these areas suggests that these men wish to protect all types of environments.

**Color:** The diversity of the parks is represented in the overlap of colors (green for lush vegetation, white for snow-covered mountains, blue for sky and water). The black-and-white photography conveys the longevity and historical significance of the National Parks, particularly in the subject matter of the photographs (Theodore Roosevelt and John Muir, the founding fathers of the protected areas of land we now know as the National Parks).

Relationship of Visual Design to the User

As this has been designed in the style of Modernism, the overall aesthetic is geometric and smooth, with a moderate amount of visual complexity in the use of line, photography, and transparency. The formal visual language is not primitive in that the type and line work has all been produced digitally, rather than by hand (illustration, hand-written type).

All elements in the poster have been mechanically/digitally rendered, save the photograph which was developed by a human hand. It was, however, placed digitally into the composition and reproduced by virtue of digital software.

Although there are verbal cues and explanation of subject matter, there are universal symbols such as the triangular mountain, the diagonal lines that suggest light, latitude, and a directional tool to move the eye across the composition.
Help ensure a future for the earth’s most magnificent creatures and the habitats critical to their survival.
www.worldwildlife.org

We should remember in our dealings with animals that they are a sacred trust to us... they cannot speak for themselves.
Harriet Beecher Stowe
Poster II Semiotic Panel
Modernist Influence

Relationship of meaning to visual design
The concept of wildlife conservation is addressed visually in the treatment of the photograph. The full image is discernible, yet is obscured by transparent blocks except for a small area that is clearly visible. The image becomes a landscape or information graphic of sorts, where the squares become groups of endangered species that have differing populations. Furthermore, the sum of the parts (the blocks of endangered animal populations) comprise the full image of the endangered animal represented in the blocks.

Relationship of Formal Characteristics to One Another
Shape: Blocks of transparent color overlay and partially obscure the image of the wolf. Conceptually, this alludes to the idea of a species being gradually if not systematically faded from existence.

Figure/Ground: Transparent blocks of color overlaid on the high-resolution photographic image creates dimensionality in this piece. The textural complexity and dark value of the photography stands out from the flat color behind or in front of it, yet does not become visually overbearing as it is covered by color in some portions. A white background heightens the contrast of darks and lights in the photographic image.

Texture: The intricate texture of the photograph immediately draws attention to the upper portion of the page, particularly the center where the image is unobscured by blocks of color. The texture behind these blocks is softened and contributes to the idea of the wildlife slowly fading away.

Position: The image is cropped on the left side of the page and continues up to the top of the page, creating three organically-shaped negative spaces to the sides of the figure. The positioning directs the viewer’s eye from left to right as the type joins the bottom right portion of the image and continues to the right edge. The title and block of type below are aligned with one another and with one of the grid lines in the composition. The text to the left is aligned with another grid line. The grid is a highly important part of Modernist design and has been included in this poster for that reason.
Poster II Semiotic Panel
Modernist Influence

<table>
<thead>
<tr>
<th>Relationship of Formal Characteristics to One Another</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Color:</strong> Intermittent green squares lead the eye around the composition from top of the page to the type. These squares also contribute to creating a clear grid system; yet another attribute of Modernist design.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Relationship of Visual Design to the User</th>
</tr>
</thead>
<tbody>
<tr>
<td>As this has been designed in the style of Modernism, the overall aesthetic is geometric and smooth, with a moderate amount of visual complexity in the use of line, photography, and transparency. The formal visual language is not primitive in that the type and line work has all been produced digitally, rather than by hand.</td>
</tr>
</tbody>
</table>

All elements in the poster have been mechanically/digitally rendered, save the photograph which was developed by a human hand. It was, however, placed digitally into the composition and reproduced by virtue of digital software.
Why do museums matter?

A museum’s value extends beyond the monetary worth of the pieces it houses; it is a means of transmitting culture. Parents and children can learn alongside one another; teachers can extend the classroom experience beyond the classroom walls; museum programs encourage creative observation and thoughtful interaction. Children who attend museums at an early age are likely to become lifelong museum attendees. So support the arts; support culture; support education; visit your local museum today!

Ezra Stoller
Eero Saarinen
NWA terminal, NY International Airport
1962
Gelatin Silver Print

Support the Arts
Visit your local museum today
Poster III Semiotic Panel  
Modernist Influence

Relationship of meaning to visual design

Much of Modernist design is centered around straightforward communication of message and clear design to match. This poster essays to communicate with this Modernist-like clarity and maintain an aesthetic befitting of the subject matter (support of museums). The photograph used is a museum piece, itself, with strong visual ties to the mid-20th century (when American Modernism was at its height) in the style of architecture and the soft black-and-white photography). Color, composition, and treatment of type were all carefully considered in the creation of this tribute to Modernist graphic design.

Relationship of Formal Characteristics to One Another

Shape: The circular exterior format of the photographs mirrors the curved spaces and objects within. These organic, flowing forms speak to the traditional visual association between organic forms and the arts (rather than grid-like, mathematically-arranged boxes and lines).

Contour: Several linear elements within the photo extend beyond it to the edges of the page. One functions as a horizontal rule for the headline type (on the left portion of the composition), while several others extend vertically to join the other edge of the page and create a focal point within the photo where the two lines intersect.

Size: The larger circular photo functions as the primary focal point, from which vertical and horizontal lines emanate and draw the viewer's eye to the edges of the composition. A smaller half-circle appears above, serving as a vertical line of alignment for the paragraph to its right. A typographic hierarchy has also been established with varying sizes among the four portions of text.

Texture: There is much variation between large, open, curving forms and small modular forms; flat surfaces and fine linear elements within the photograph. This creates dramatic contrast and textural interest in the areas of the composition where the photos reside.
Poster III Semiotic Panel
Modernist Influence

Relationship of Formal Characteristics to One Another

Position/Orientation: The text to the right of the yellow vertical edge functions as a completion of the small half-circle photo to its left. As the horizontal line juts out of the circular photograph on the left, it acts as a rule from which the poster’s title type can hang. Conversely, it draws the viewer’s eye from the left edge of the page to the large circular photo at the bottom right-hand corner. The smaller vertical lines within the photograph then extend upward to the right half of the page, where they guide the viewer to the tertiary type (the paragraph) to their left.

Color: In true Modernist style, black-and-white photography has been chosen for its pared-down, high-contrast visual impact. This, paired with a big bold area of transparent color, creates an additional layer of interest while it highlights the headline text.

Relationship of Visual Design to the User
As this has been designed in the style of Modernism, the overall aesthetic is geometric and smooth, with a moderate amount of visual complexity in the use of line, photography, and transparency. The formal visual language is not primitive in that the type and line work has all been produced digitally, rather than by hand.

All elements in the poster have been mechanically/digitally rendered, save the photograph which was developed by a human hand. It was, however, placed digitally into the composition and reproduced by virtue of digital software.
Poster I
Handmade
Wildlife Conservation

Help ensure a future for the earth’s most magnificent creatures and the habitats critical to their survival. www.worldwildlife.org
<table>
<thead>
<tr>
<th>Poster I Semiotic Panel</th>
<th>Relationship of Meaning to the Visual Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Handmade Influence</td>
<td>The aesthetic for this poster is a fusion of Modernism and Arts and Crafts. The hand-drawn and decorative elements (the deer and the floral pattern in the background) have drawn inspiration from the repetition of textile patterning of William Morris and the woodcut illustrations in the prints of the Kelmscott Press. These elements furnish the work with a natural softness and approachability. The modern elements (sense of grid, sans-serif typography, minimalism) lend the piece a contemporary edge that is present in most handmade works. A bit of humor and wordplay has been applied to the message, which is common to contemporary handmade design. This tactic attempts to catch the attention of viewers and make the message a bit more accessible than a generic, vague plea for help.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Relationship of Visual Characteristics to One Another</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shape:</strong> Organic forms of the hand-drawn deer and the floral pattern contrast with the stark white of the left side of the page. These flowing shapes function as the natural elements within the composition, while the hard-edged white rectangle is mechanical and modern.</td>
</tr>
<tr>
<td><strong>Size:</strong> The three deer are of equal size, functioning as a collective rather than individual figures that would receive specific attention. This contributes to the message of the poster; i.e. consideration of an entire species rather than a singular animal here or there that has been displaced by habitat destruction or systematic elimination.</td>
</tr>
<tr>
<td><strong>Texture:</strong> The linear, rough-hewn appearance of the deer contrast visually with the intricate decorative background elements, which infuse the composition with softness.</td>
</tr>
<tr>
<td><strong>Position:</strong> The division of the headline type attempts to communicate the message of distributing efforts of wildlife conservation to a multitude of species and habitats. The deer at the bottom of the page balance the composition and bleed off the page, creating the illusion of the continuation of figures beyond the edge of the composition.</td>
</tr>
</tbody>
</table>
**Poster I Semiotic Panel**

**Handmade Influence**

**Relationship of Visual Characteristics to One Another**

**Color:** Muted greens align with the idea of conservationism of the natural world. The grey deer are dull in color but striking in value (dark against a light background). The conservative palate allows for the focus to be on the message and the quality of line in the illustrations.

**Relationship of Visual Design to the User**

The visual design is both elegant and somewhat primitive due to the combination of rough, geometric line work and delicate floral patterning. This implores the viewer to take a closer look and decide what the visual design is attempting to do; it is approachable because of the illustration and the somewhat corny humor, yet is cleanly composed with minimal type and form in the composition.

The communication is largely verbal, as wordplay is an important element to the message. Viewers from other cultures will likely not understand it if they are not familiar with idiomatic expressions (the term “buck” referring both to the male deer and the american dollar).
Poster II
Handmade
National Parks

The grassroots mentality that has shaped the Handmade Movement’s philosophy extends into the designs themselves, in many cases. This poster is composed entirely of hand-drawn elements, from illustrations to hand-rendered type. When the work is infused with these obviously human-rendered elements, the work is more accessible, friendly, and even fun. This visual accessibility encourages viewers to think of conservation as being something they can appreciate on an individual level—family vacations, personal exploration, and even simply valuing nature in general—and, as a result, take action by supporting the cause.

**Shape:**
This poster’s composition has been divided into a Mondrian-like grid of National Park “vignettes” from different climates. Each square contains or is overlapped by organic, irregular elements. This format has been selected in an effort to infuse the Modernist-like compositional structure into a handmade context.

**Figure/Ground:**
Bold, black, hand-rendered line has been applied to nearly all of the elements in the poster, dividing foreground objects starkly from the colorful flat background behind. In most cases, there is also considerably more detail to the foreground objects.

**Size:**
The headline type is large, heavy, hand-drawn and dimensional, while the secondary and tertiary type above it is smaller and less-obtrusive. There is some variety among the sizes of objects, with multiple small animals punctuating the large, sprawling mountains and towering cacti.

**Contour/Texture:**
There is much texture in terms of hand-drawn, organic, irregular line quality. There are tiny lines of detail and thicker lines defining the outside edges of objects (most of which are against flat, brightly-colored backgrounds). The text on the left side of the page is also highly linear and irregular, but consistent in its irregularity due to perfectly aligned horizontal baselines.

**Position/Orientation:**
A modular structure divides the composition into distinctly separate areas. However, several organic elements overlap the black dividers with the intention of conveying the idea of the parks as being separate geographically on a small scale but unified in their purpose (as well as their respective locations within the United States).

**Color:**
Because visual fun is an integral part of handmade design, a variety of bright colors were used in this poster’s design. However, they are predominately colors that are found in nature (earth tones) and remain consistent with the poster’s theme.

The formal visual language is hand-generated and fairly primitive. Although the visuals were entirely hand-drawn and hand-lettered, a computer was used to arrange and color the images.

There is both verbal and non-verbal communication. Although there is a message about conservation of national parks, the diversity of landscapes and compartmentalization of the poster conveys the idea of a variety of climates and places.

**THE VALUE THE GREAT PARKS**
The National Parks not only preserve the land itself from degradation but also the plant and animal life living there. These protected areas contain some of the most unique, beautiful, and fragile ecological treasures in the country. In recent years, handmade pieces have teamed up with scientists, university professors, government, and park authorities for the purpose of education, discovery, and spreading the word about the unique flora and fauna it protects.

Visit nps.gov to learn how you can help sustain these priceless resources for future generations.

CONSERVE OUR NATIONAL PARKS
Relationship of Meaning to the Visual Design

The grassroots mentality that has shaped the Handmade Movement's philosophy extends into the designs themselves, in many cases. This poster is composed entirely of hand-drawn elements, from illustrations to hand-rendered type. When the work contains these obviously human-rendered elements, it is more accessible, friendly, and even fun. This visual accessibility encourages viewers to think of conservation as being something they can appreciate on an individual level—family vacations, personal exploration, and even simply valuing nature in general—and, as a result, take action by supporting the cause.

Relationship of Visual Characteristics to One Another

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**Figure/Ground:** Bold, black, hand-rendered line has been applied to nearly all of the elements in the poster, dividing foreground objects starkly from the colorful flat background behind. In most cases, there is also considerably more detail to the foreground objects.

**Size:** The headline type is large, heavy, hand-drawn and dimensional, while the secondary and tertiary type above it is smaller and less-obtrusive. There is some variety among the sizes of objects, with multiple small animals punctuating the large, sprawling mountains and towering cacti.

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Poster II Semiotic Panel
Handmade

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Position/Orientation: A modular structure divides the composition into distinctly separate areas. However, several organic elements overlap the black dividers to convey the idea of the parks as being separate geographically on a small scale but unified in their purpose (as well as their respective locations within the United States).

Color: Because visual fun is an integral part of handmade design, a variety of bright colors were used in this poster. However, they are predominately colors that are found in nature (earth tones) and remain consistent with the poster's theme.

Relationship of Visual Design to the User

The formal visual language is hand-generated and primitive. Although the visuals were entirely hand-drawn and hand-lettered, a computer was used to arrange and color the images.

There is both verbal and non-verbal communication. Although there is a message about conservation of national parks, the diversity of landscapes and compartmentalization of the poster conveys the idea of a variety of climates.
Poster III
Handmade
Museum Conservation

Make the arts a part of your child’s daily activities... including playtime!

Good habits take time to develop. Children who are exposed to art at an early age are likely to become lifelong museum attendees, so start young! Visit metmuseum.org/events for information on programs.

1. Joseph Albers
   Never Before
   1976
2. Wayne Thiebaud
   Display Cakes
   1969
3. Pitseolak Ashoona
   Summer Sea Lift
   2003
4. Romare Bearden
   Mecklenberg Morning
   20th Century
5. Artist Unknown
   Paper Dolls: Horses and Soldiers
   c. 1840
Poster III Semiotic Panel
Handmade

Relationship of Meaning to the Visual Design
Playful visual elements contribute to the message of fostering an appreciation of art in children. Bright colors, hand-drawn elements, and visual representations of objects of play convey the idea of child’s play in an artistic setting, as the aforementioned objects contain images of artistic works. The little girl in the composition is blowing bubbles from her hands, literally breathing her creativity into these playful shapes. This suggests that she has been inspired by the arts, that her cultural exposure has shaped the way she approaches activities within her own setting; namely, play.

Relationship of Visual Characteristics to One Another
Shape: The repetition of circles in this composition suggests bubble-like objects that are part of the child-figure’s play activity. Within these circles are works of art that function conceptually as physical manifestations of her creativity being released into the world; she has literally breathed them into the atmosphere.
Figure/Ground: Bold, hand-rendered line has been applied to the primary figure/focal point of the page (the little girl), dividing the foreground object starkly from the colorful flat background. The ‘bubble’ works of art are not stylized in this manner; they are photographic images that are highly colorful so as to stand out from the background, yet not as severely outlined and flat as the line drawing of the girl which functions as the focal point within the composition.
Size: Varying sizes of circular artworks contribute to the believability of the ‘bubble’ effect. There is headline type that occupies the space above the figure, which is the focal point of the composition. The viewer’s eye is led up to this type by virtue of both its size and position in relation to the figure and the path of bubbles leading to the upper left-hand corner of the page.
Contour/Texture: There is some textural variety within the composition. The child figure is hand-drawn with dark outlines and flat color, with little to no texture within the flat areas housed by the black outlines. While the ‘art bubbles’ are not photographic images of realistic subjects (they are pictures of paintings and designs), they are not quite as contrast-y as the little girl drawing. They display a range of values and textures.
Poster III Semiotic Panel
Handmade

Relationship of Visual Characteristics to One Another

Position/Orientation: The grouping of the circular objects is meant to suggest the haphazard path of bubbles. These ‘bubbles’ lead the viewer’s eye upward, originating from the little girl and travelling upwards to the top of the composition. In the course of their travels, they have framed the headline text at the left side of the page. Very small, unassuming circular labels are positioned beneath each of the bubble artworks, which function as citations for the works of art used within the piece. The corresponding information has been unobtrusively positioned at the bottom of the page.

Color: Because visual fun is an integral part of handmade design, a variety of bright colors were used in this poster.

Relationship of Visual Design to the User

The formal visual language is hand-generated and fairly primitive. The visuals were both hand-drawn and rendered digitally, particularly the bubble-like effect on each of the art circles (overlaid vector patches of color that add depth to the object so as to create the gleaming, bubble-like illusion).

There is both verbal and non-verbal communication at work, as the drawn/hand-rendered images function in concert with the text that explains how all of the visual elements tie in together.
Support the Arts

Museums provide us with culture, beauty, and a link to history.

The Metropolitan Museum of Art must rely on the generosity of its friends and supporters to meet the enormous cost of providing programs and services, year-round, to millions of visitors.

For donation information, visit metmuseum.org
<table>
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<th>Poster I Semiotic Panel</th>
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<tr>
<td>Arts and Crafts Influence</td>
<td>The visual design of this poster is classically minimal. Decorative elements inspired by Arts and Crafts illustration adorn the poster quietly to contribute to the message of the value of the timelessness of Art. The simple, somewhat primatively-rendered figures at the bottom of the composition harken to those of medieval stained-glass works; a craft form that was also championed by many Arts and Crafts designers. The figures at top are more classically Greek in appearance, contributing to the theme of preservation of valued works through support of museums which house many of these items.</td>
</tr>
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</table>

**Relationship of Visual Characteristics to One Another**

**Shape:** Ornament inspired by natural forms, woodcuts, embellishments of Arts and Crafts prints, textiles and furniture.

**Contour:** Dark outlines create striking, angular, and high-contrast imagery, particularly against the white background.

**Size:** The headline text is the largest, most eye-catching element on the page. The smaller hand-drawn figures are fairly uniform in size, and as such provide a quiet yet detailed background to the header text.

**Texture:** Though fairly uniform in weight, the lines in the hand-drawn figures and small decorative flourishes are a variety of sizes and shapes which heighten the detail of the piece.

**Position:** A recurring visual theme of central alignment appears in Arts and Crafts printed publications, which has been applied to this poster. The information is presented in a highly straightforward manner for viewers; the text is flowing from top to bottom. This arrangement contributes to a very traditional, classical look that is appropriate to the Arts and Crafts aesthetic.

**Color:** A simple black-and-white palette with accents with accents of red was chosen based on many printed works of the Kelmscott and Doves Presses that used these colors.
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<td>Arts and Crafts Influence</td>
<td>The formal visual language is fairly primitive and has been generated by hand. This, of course, is appropriate to the movement, as its philosophy focused upon the efforts of craftsmen to create quality goods and design with minimal use of machines.</td>
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The image forms have been hand-rendered but simplified by virtue of digital software. The message of this poster is not communicated immediately through its visual design, alone; there is some text to clarify the poster’s intent. Viewers from different cultures will understand that there is some historical precedent to the aesthetics of the piece even if there is a lack of understanding of the exact message behind it.
Conserve Our National Parks

The Value of the Great Parks

The National Parks not only preserve the land within their boundaries but also the plant and animal life living there. These protected regions contain some of the most unique, beautiful, and fragile ecological specimens in the country. Visit nps.gov to learn how you can help sustain these priceless resources for future generations.
Poster II Semiotic Panel
Arts and Crafts Influence

Relationship of meaning to visual design
Much like the design of the arts poster, the visual design of this poster is simple and fairly straightforward. Natural-themed decorative elements adorn the poster quietly (vines, leaves, flowers, stars) to contribute to the concept of the National Parks holding a great deal of value in terms of natural beauty. The content does address the issue of environmental conservation, which is both a contemporary concern and has historically been a concern of artists and designers in the Arts and Crafts movement, as well.

Relationship of Visual Characteristics to One Another
Shape: Ornament inspired by natural forms, woodcuts, embellishments of Arts and Crafts prints, textiles and furniture.
Contour: Dark outlines create striking, angular, and high-contrast imagery, particularly against the white background.
Size: Because the mountains are conceptually the largest aspect of the composition, they occupy the largest amount of space on the page. Three distinctly different sizes of type create a hierarchy that contributes to the clarity of the poster's message.
Texture: Though fairly uniform in weight, the lines in the hand-drawn figures and small decorative flourishes are a variety of sizes and shapes which heighten the detail of the piece.
Position: The image of the mountain bleeds off the edge of the page to give the sense of expansiveness. As the viewer's eye is directed off the page, it circles back to the vegetative embellishments that climb back onto the page from beyond the edges. A recurring visual theme of central alignment appears in Arts and Crafts printed publications, which has been applied to this poster. The information is presented in a highly straightforward manner for viewers; the text is flowing from top to bottom. This arrangement contributes to a very traditional, classical look that is appropriate to the Arts and Crafts aesthetic.
Color: A simple black-and-white palette with accents with accents of red was chosen based on many printed works of the Kelmscott and Doves Presses that used these colors.
Poster II Semiotic Panel
Arts and Crafts Influence

Relationship of Visual Design to User
The formal visual language is fairly primitive and has been generated by hand. This, of course, is appropriate to the movement, as its philosophy focused upon the efforts of craftsmen to create quality goods and design with minimal use of machines.

The image forms have been hand-rendered but simplified by virtue of digital software. The message of this poster is not communicated immediately through its visual design, alone; there is some text to clarify the poster’s intent. Viewers from different cultures will understand that there is some historical precedent to the aesthetics of the piece even if there is a lack of understanding of the exact message behind it.
Help ensure a future for the earth’s most magnificent creatures and the habitats critical to their survival. Support the World Wildlife Foundation.

“NOTHING EXISTS FOR ITSELF ALONE, BUT ONLY IN RELATION TO OTHER FORMS OF LIFE.”

Charles Darwin
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<td>Arts and Crafts Influence</td>
<td>This poster showcases the style of illustration that was embraced by Arts and Crafts icons like William Morris, especially. The topic of Wildlife Conservation is addressed visually through these illustrations and hand-drawn patterns, inspired by several of Morris’ own animal-themed textile designs. As with the other areas of concern addressed by this thesis, the subject of Wildlife Conservation has been chosen to embody the intent behind all three design movements. That is, to apply skill and craft to the betterment of society.</td>
</tr>
</tbody>
</table>

**Relationship of Visual Characteristics to One Another**

**Shape:** Ornament inspired by natural forms, woodcuts, embellishments of Arts and Crafts prints, textiles and furniture.

**Contour:** Dark outlines create striking, angular, and high-contrast imagery, particularly against the light blue background.

**Size:** The large cranes that flank the central text are visual focal points due to their size, as is the illustrated letter ‘W’ above. The viewers’ attention is drawn to any of these three elements because of their size. Three distinctly different sizes of type create a hierarchy that contributes to the clarity of the message.

**Texture:** Though fairly uniform in weight, the lines in the hand-drawn figures and small decorative flourishes are a variety of sizes and shapes which heighten the detail of the piece. The repetition of the rabbit pattern lends the poster an organically geometric aesthetic, much like the textile and wallpaper creations of Edward Burne-Jones and William Morris.

**Position:** The large ‘W’ in the upper-left corner of the page draws the viewer from left to right across the page, and then to the large, striking crane figures which direct attention down to the quote positioned between them. A recurring visual theme of central alignment appears in Arts and Crafts printed publications, which has been applied to this poster. The information is presented in a highly straightforward manner for viewers; the text is flowing from top to bottom. This arrangement contributes to a very traditional, classical look that is appropriate to the Arts and Crafts aesthetic.
Poster III Semiotic Panel
Arts and Crafts Influence

Relationship of Visual Characteristics to One Another

**Color:** A striking pastel blue acts as the backdrop to the black-and-white illustrations in this poster, chosen to embody the tranquility of water and sky habitats. A minimal palette was applied in accordance with the works of Arts and Crafts designers and artists, as most pieces were limited to less than 4 colors (including black and white).

Relationship of Visual Design to User

The formal visual language is fairly primitive. This aesthetic is appropriate to the movement, as its philosophy focused upon the efforts of craftsmen to create quality goods and design by hand.

The image forms have been hand-rendered but simplified by virtue of digital software. The message of this poster is not communicated immediately through its visual design, alone; there is some text to clarify the poster’s intent. Viewers from different cultures will understand that there is some historical precedent to the aesthetics of the piece even if there is a lack of understanding of the exact message behind it.
| **Thesis Exhibition Panels** | These panels provided viewers with a brief synopsis of the intent behind this thesis and its execution. They were displayed alongside the designed posters and their analytic matrices. |
The Philosophical Alignment of Arts and Crafts, Modernism, and the Handmade Movement

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Thesis Definition
This thesis examines the contemporary design movement known as ‘handmade’ that has developed over the past decade. Specifically, it makes associations between the efforts of ‘handmade’ designers to take on social and environmental reform through well-executed, carefully-considered design, and the past efforts of Arts and Crafts and Modernist designers to do the same.

Problem Statement
Contemporary society continues to be transfixed by the fastest, sleekest, most up-to-date technology and design. While these new inventions may be innovative and convenient, the overabundance of machinery has led to a variety of problems such as environmental strain, globalization, and over-stimulation. Handmade designers have attempted to address these issues by focusing on a return to small-scale, traditional production processes, infusing their work with a human element (including evidence of the human hand, i.e. mistakes, hand-drawn type, themes of nostalgia, etc), and addressing social, political, and environmental problems. This thesis attempts to identify and underscore the value of the handmade philosophy by examining a variety of works from this movement, analyzing their contribution to the field of graphic design and society as a whole, and making connections between their beneficial impact and that of works made in both the Arts and Crafts and Modernist movements.
Background

The Arts and Crafts movement was founded with the notion that good design and careful craftsmanship had the power to reform society and improve the lives of makers and consumers alike. This idea of design as a democratic tool for change laid the groundwork for the Modernist movement and its belief in accessibility, simplicity, and honesty in design. Although the former movement rejected the mass-production of goods and the latter embraced it, both believed in the moral responsibility of designers to create quality work for the good of society. This philosophy that has been adopted by the Handmade movement as well, partially as a reaction to the digital revolution of the 80’s and 90’s.

With the advent of desktop publishing several decades ago came a widespread democratization in graphic design as the necessary technology became accessible to almost anyone. Unfortunately, accompanying this universal accessibility is the risk of the loss of interest in skill and craft in favor of ease of production. This tendency, from the perspective of handmade designers, can result in a moral disconnect from an appreciation of simplicity, honesty, and quality, as well as a sense of accountability for actions affecting the environment and society as a whole. The Handmade movement endeavors to combat this type of attitude by encouraging an appreciation of thoughtful, beneficial design in designers and non-designers alike.

Research

After selecting and examining a variety of pieces from each of the three design movements, a series of matrices were generated. These matrices applied the Semiotic tools of analysis to the isolation of visual devices and conceptual themes prevalent in Arts and Crafts, Modernism, and Handmade.

Semiology is the study of signs and sign processes and is most commonly comprised of three branches:

Semantics

The relationship between a piece’s concept and the visual design.

Syntactics

The relationship of the formal design characteristics to one another, i.e. shape, contour, figure/ground, size, texture, position, orientation, and color.

Pragmatics

The relationship of the visual design to the user with respect to how it is technically reproduced.
Thesis Exhibition Panel III

Example of Semiotic Matrix

Lester Beall
Scope vol. 2 no. 7
1948
Application

Thesis Exhibition Panel IV

Isolated Characteristics

Arts and Crafts
- Dignity of labor
- Pleasures of craft
- Beauty of useful objects
- Functionality
- Setting standards of production
- Simplicity of form
- Belief in moral responsibility of designers and manufacturers to create simple, functional, and use-appropriate goods

Modernism
- Honesty in materials
- Simplicity
- Efficiency
- Mass-produced
- The belief that design could be used as a democratic tool for change
- Desire to exploit latest materials

Handmade
- Use of humor
- Nostalgia
- Application of traditional processes
- Themes of environmental reform
- Nature
- Interest in craft
- Transparency of process
- The belief that design can be used as a democratic tool for change

Application

After using Semiotic Analysis to isolate the above attributes, a series of posters were designed with themes of social and environmental reform. Within each set of posters is a representation of Arts and Crafts, Modernism, and Handmade design. The following subject matter was addressed in this thesis’ poster design.

Conservation of National Parks
Conservation of Wildlife
Support of the Arts
Conclusion

In conducting a thorough examination of the Arts and Crafts, Modernist, and Contemporary Handmade movements both individually and as a group, this thesis has revealed the threads that bind them conceptually and visually. That is, a shared concern for accessibility, social and moral responsibility, and, above all, carefully considered design.

Forerunners of Handmade Design from both Arts and Crafts and Modernist movements demonstrate the underlying necessity of accountability and pride in one’s craft. This philosophical integrity has the power to improve the lives of designers and users, alike, through the proliferation of quality goods that often also communicate a philanthropic message.

This thesis can contribute to the field of design by underscoring the value of thoughtful and principled design practices through an examination of historical precedents (specifically, the Arts and Crafts and Modernist/International Style movements). Its contribution lies also in its emphasis on a return to traditional process like letterpress, as this encourages an appreciation for history and time-honored tradition. Finally, this thesis encourages designers to infuse their work with energy and passion, to provide viewers with a clear and thoughtful message of social and environmental betterment, to create something of quality that they are proud to put out into the world.
Bibliography


Bibliography


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<td>Handmade</td>
</tr>
<tr>
<td>21-30</td>
<td>Arts and Crafts</td>
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<td>Appendix C</td>
<td>Thesis Defense Presentation</td>
</tr>
</tbody>
</table>
Tactile Revolt

Applying Principles of Philosophical Rejection and Evolution in Design to an In-Depth Examination of the Handmade Movement
Appendix A

Thesis Proposal for
The Master of Fine Arts Degree

Chief Advisor
Professor Nancy Ciolek
School of Design

Date

Associate Advisor
Professor Peter Byrne
School of Design

Date

Associate Advisor
Professor Chris Jackson
School of Design

Date

Administrative Chairperson
Professor Patti Lachance
School of Design

Date
Situation Analysis

Topic and Context

Since its inception, Graphic Design has been defined largely in terms of philosophical and aesthetic movements.

Many of these movements adopt philosophies based on their opposition to things, such as industry, technology, establishment, and prior design movements.

From William Morris’ rejection of mass-production in craft to the Post-Modern break from the clarity and order of Modernism to the handmade movement of recent years, designers have used what they know they dislike to create that which they think is ideal.
Situation Analysis

Relevance

So long as there is new evolution in design, there will likely be dissent between traditionalists and those who embrace the experimental.

This thesis will apply this principle to an examination of handmade design today. It will explore the process by which designers of any movement arrive at a final stage of completion, and the hands-on components therein. There will be an analysis of current handmade design and its relationship to the digitalization and democratization of design in the 1980’s and ‘90’s.
Problem Statement

Intent

The intentions behind this thesis are manifold. It will attempt to highlight commonalities between philosophically disparate design movements through the application of universal design principles to specific works. It will examine how a burgeoning design movement can find its own voice apart from merely rejecting the principles of a previous movement. Finally, it will explore the importance of tactility in design — specifically the role of tactile elements in the handmade movement of the last decade — and how it has been used as a means of distinguishing one movement from another. This includes sketching, ideation, and process work in general.
Appendix A

Problem Statement

Contribution

Through the analysis of the cyclical nature of design (rejection of ideas, evolution of philosophies), this thesis will look ahead to potential directions of future design. It will endeavor to create an analytic roadmap for looking at and appreciating design, regardless of movement or philosophy.

By examining how some design movements have arisen out of the philosophical rejection of other movements, this thesis will attempt to prove that the two can still share fundamentals of successful design despite their diametric philosophies.
Appendix A

Survey of Literature

Graphic Design: The New Basics
Ellen Lupton and Jennifer Cole Phillips
Princeton Architectural Press, 2008

This book is a guide to basic design principles. It is divided into sections like scale, texture, grid, rhythm and balance in which each is clearly defined and shown in real examples of student and professional work. This book addresses the gap between software and visual exploration, which is particularly relevant as new technologies emerge, evolve, and threaten to overshadow the critical importance of critical thinking.
Survey of Literature

Regular: Graphic Design Today
R Klanten, S Ehrmann, A Mollard, ed. die gestalten verlag, 2009

This book is designer-oriented, as it very closely examines the different genres of design that have existed in past decades and delves into the complex themes of the period. The book’s editors examine mass culture, sub-culture, context, aesthetics of reception and connection. The book is divided into various sections, where visual examples are referenced and the period of design in which these examples appear is summarized at the start of each chapter. This is an image-heavy book with minimal text, but is extremely thorough in its examination of the enormous variety of contemporary design styles and themes that have existed in a range of countries.
Appendix A

Survey of Literature

**Universal Principles of Design**
William Lidwell, Kristina Holden, Jill Butler
Rockport, 2003

This book provides designers access to cross-disciplinary design knowledge. The principles in this book consist of laws, guidelines, human biases, and general design considerations. They are all included for a number of reasons, including utility, degree of misuse or misunderstanding, and strength of supporting evidence. It is meant to be a resource to increase a designer's cross-disciplinary knowledge and understanding of design.
Fingerprint
The Art of Using Handmade Elements in Graphic Design
Chen Design Associates
How Books, 2006

This book is a showcase of handmade work in graphic design, marketed to people who are interested in shifting away from the corporate feel of high-technology design. Chen speaks of the consistent desire many designers experience to create faster, sleeker, better designs and extols the qualities of handmade and the presence of the human hand in visual communication. The book is intended to be a reminder of the reliable, non-high-tech tools that can help design reconnect with its audience and instill passion and energy into a medium. It is intended to be an inspiration journal for illustrators and designers and includes little blurbs and stories from leading artists and designers who have submitted their work to this collection of handmade designs.
The Story of Graphic Design
Patrick Cramsie
Abrams, 2010

This book is a narrative history of graphic design telling how, over the course of centuries, the Western world has deployed the written word to communicate ideas. It begins with the origins of the alphabet and carries the reader through the first handwritten books, the invention of printing in the Renaissance, the explosion of graphic styles and printed media in the 19th and 20th centuries, and the impact of digital technology on design today.
Universal Traveler
Don Koberg and Jim Bagna
William Kaufmann, Inc. 1973

This book is an experiment in ‘soft systems’, or using natural conversational techniques to logically and systematically making one’s way through the complexities of problem-solving. It works with systems in an approachable way which can be applied to design process and ideation, as it is divided into easy to understand portions of text that explain the cycle of identifying a problem, gathering information, analyzing, and finding one’s way toward a conclusion. Ideation is featured prominently in this guide, complete with a listing of different methods that can be used to come up with ideas.
Graphic Design History
Johanna Drucker and Emily McVarish
Pearson Education, 2009

This book is a critical history of graphic design, written in a highly pedagogical manner by teachers who have used their experience (student questions, theory and research as artists) in compiling the information for this book. It is divided into chapters with a brief timeline at the beginning and large call out summaries of the text on each page. It is intended to promote insight into design as a cultural practice and to inspire students to use history as inspiration.
Appendix A

Survey of Literature

**Graphic Design: A Concise History**
Thames and Hudson
Thames and Hudson, Ltd., 2001

This book offers insight into the periods of graphic design and their origins, such as modernism, national tendencies, and new techniques in design. It also shows many examples of graphic art and variance of design. The author has explored the role of graphic design in history as a means of identification, information and promotion, to become a profession and discipline in its own right.
Survey of Literature

**Graphic Design History**
Steven Heller and Georgette Ballance
Allworth Press, 2001

This is a compilation of essays by leading designers and historians about the history of graphic design to date, exploring and defining unique developments, personages, and events that shaped the course of graphic design from its beginnings at the turn of the twentieth century. Culled from obscure, hard-to-find sources, the writings in this collection provide a resource for designers.
Appendix A

Survey of Literature

**Typographica**
Rick Poyner
Princeton Architectural Press, 2002

Typographica magazine (1949-1967) founded, edited, and designed by renowned British typographer Herbert Spencer, was one of the most extraordinary and distinctive international visual arts publications of the last half-century. It was unusual for its originality of editorial vision and for its standards of design and production.
Naïve
Modernism and Folklore in Contemporary Graphic Design
Robert Klanten, Hendrik Hellige, ed. gestalten, 2010

A minimalist design vocabulary is currently being reinvented by young graphic designers who are rediscovering the stylistic elements reminiscent of classic graphic design such as silkscreen printing, classical typography, hand lettering, woodcutting and folk art and integrating them into their work. Naïve documents this renaissance of Classic Modernism from the 1940’s to the ’60’s in contemporary graphic design. This book showcases this new development in graphic design with a variety of examples, from book covers to textiles.
Design Ideation

Mindmapping
Appendix A

Design Ideation

Mindmapping

[Diagram showing mindmap covering design ideation concepts such as illustration, letterpress, Dada, and other visual elements related to design history, including reactions to industrial revolutions and the evolution of printing techniques.]
## Design Ideation

<table>
<thead>
<tr>
<th>Book</th>
<th>Handmade</th>
<th>Reactionary</th>
<th>Approachable</th>
<th>Sleek</th>
<th>Skilled</th>
<th>Revolutionary</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>metric</td>
<td>History</td>
<td>clear</td>
<td>simple</td>
<td>sleek</td>
<td>deepbook</td>
</tr>
<tr>
<td></td>
<td>crafted</td>
<td></td>
<td>visually</td>
<td>efficient</td>
<td>educating</td>
<td>engaging</td>
</tr>
<tr>
<td></td>
<td>stitching</td>
<td></td>
<td>bright</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Technology</td>
<td>Rudimentary</td>
<td>Consideration</td>
<td>New processes</td>
<td>User-friendly</td>
<td>Mechanized</td>
<td>Flexibility</td>
</tr>
<tr>
<td></td>
<td>democratization</td>
<td></td>
<td></td>
<td>making</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>digital</td>
<td>unique</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design</td>
<td>Authorship</td>
<td>Arc</td>
<td>Nostalgia</td>
<td>Functioning</td>
<td>Elite</td>
<td>Religion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>style</td>
<td>unique</td>
<td></td>
<td>solution</td>
<td>intellectual</td>
</tr>
<tr>
<td></td>
<td></td>
<td>development</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Movement</td>
<td>Innovate</td>
<td>Drastic</td>
<td>Low-person</td>
<td>Elite</td>
<td>Solution</td>
<td>Elite</td>
</tr>
<tr>
<td></td>
<td></td>
<td>shift</td>
<td>Humanized</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cycle</td>
<td>Return to</td>
<td>short-lived</td>
<td>exercise</td>
<td>Swiss</td>
<td>Educated</td>
<td></td>
</tr>
<tr>
<td></td>
<td>tradition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trend</td>
<td>Oversaturated</td>
<td>opposite</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>mercural</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Culture</td>
<td>Arc movement</td>
<td>Data</td>
<td>popular</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>tech</td>
<td>culture</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Process</td>
<td>transparent</td>
<td>furniture</td>
<td>simplifying</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>messy</td>
<td>building</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix A

Design Ideation

Mindmapping

- William Morris, Ebenezer Wake
- Influenced by John Ruskin, Auguste Pugin
- Sought to restore the dignity of labor, pleasures of craft, basic beauty of useful objects, domestic spaces that had existed in an earlier era
- Encouraged historical revivals that were grounded in the study of the decorative & graphic arts, from remote & idealized ages & cultures
- Evolution of graphic design throughout Europe, US
- Brands & budgets that were grounded in the study of the decorative & graphic arts, from remote & idealized ages & cultures
- Publications: Kelmscott Press
- Kelmscott Press set a standard of production
- Elaborate decorative elements
- Revival of Venetian & Gothic type
- Influenced Art Nouveau
- "The Book Beautiful"
- Challenge of cultivating new visual sensibilities & production values
- Kelmscott Press set a standard of production
- Elaborate decorative elements
- Revival of Venetian & Gothic type
- Influenced Art Nouveau
- Founders
- William Morris, Ebenezer Wake
- Influenced by John Ruskin, Auguste Pugin
- Sought to restore the dignity of labor, pleasures of craft, basic beauty of useful objects, domestic spaces that had existed in an earlier era
- Encouraged historical revivals that were grounded in the study of the decorative & graphic arts, from remote & idealized ages & cultures
- Evolution of graphic design throughout Europe, US
# Appendix A

## Design Ideation

### Possible Thesis Components

<table>
<thead>
<tr>
<th>Modernism</th>
<th>Reductive, form simplified to break from pictorial representation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Use of letterpress, silkscreen</td>
</tr>
<tr>
<td></td>
<td>Typographica magazine; richness of production</td>
</tr>
<tr>
<td></td>
<td>printed on substantial, high-quality papers</td>
</tr>
<tr>
<td></td>
<td>vibrant, simple color that looks contemporary and fresh</td>
</tr>
<tr>
<td></td>
<td>coated, uncoated papers and delicate overlays mixed</td>
</tr>
<tr>
<td></td>
<td>elaborate use of gatefolds, special bound-in inserts</td>
</tr>
<tr>
<td></td>
<td>constantly implies fusion of commercial and aesthetic experiment</td>
</tr>
<tr>
<td></td>
<td>through visual and textual juxtaposition</td>
</tr>
</tbody>
</table>

| Handmade | Renaissance of classical/traditional processes                   |
|          | minimalist design vocabulary is currently being reinvented by    |
|          | graphic designers who are rediscovering the stylistic elements   |
|          | reminiscent of classic graphic design such as silkscreen printing,|
|          | classical typography, hand lettering, woodcutting folk art and    |
|          | integrating them into their work.                                |

| Wabi-Sabi | Nothing is finished, nothing lasts, nothing is perfect           |
|           | Acceptance of transience                                        |
|           | Aesthetics: Asymmetry, asperity, simplicity, modesty             |
|           | intimacy, suggestion of natural processes                       |
|           | Process (hand-drawn spreads)                                    |
|           | Spontaneity of private presses vs. planned imperfections         |
|           | How are all of these elements related/interconnected?           |
|           | Is imperfection a revolt against technological sleekness?        |
|           | Perfection used to be difficult to achieve, but now it's easy    |
|           | People aren't impressed by perfection. They expect it.           |
|           | The hand-touched imperfection is harder to come by.             |
Design Ideation

Process of Analysis
Select two pieces of art from opposing design
Apply certain design principles (line, weight, rhythm)
Identify design principles common to both

Modernism
Ladislav Sutnar
CUNO Catalogue

Postmodernism
Katherine McCoy
Cranbrook Catalogue

Semantics
Relationship of text to images

Modern
Word choice 'continuous' suggests cycle, mirrored in the image (black lozenge-shape frames the diagram of the filter). Lines within the letters 'CUNO' suggest a path; the lines within the 'o' are continuous as well.

Postmodern
Words follow path, fold in on the central image, which has many circular elements, suggesting a cycle. The lines connect the words and the images.
Design Ideation

Inspiration

This thesis will focus on tactility in design, from process sketches to the final printing. It will feature letterpress printing in the final artifact, as well as other traditional processes that have been revisited during the recent arts and crafts movement.

Wedding Invitation
Studio on Fire, 2008
Design Ideation

Inspiration

This thesis will focus on tactility in design, from process sketches to the final printing. It will feature letterpress printing in the final artifact, as well as other traditional processes that have been revisited during the recent arts and crafts movement.

_McKnight Artist Fellows Book_

Studio on Fire, 2008
Design Ideation

Inspiration

This thesis will focus on tactility in design, from process sketches to the final printing. It will feature letterpress printing in the final artifact, as well as other traditional processes that have been revisited during the recent arts and crafts movement.

Chair Unit Illustration
Royalchrome Furniture Company
1938 Catalogue
## Methodology

### Approach
Because this thesis will be focused largely on tactility in design, the final artifact will be a printed book containing a variety of handmade and traditionally printed elements. It will be a collection of analyses and personal visual experiments.

### Software
Adobe Creative Suite programs, including CS5 Photoshop, Illustrator, InDesign, and Acrobat will be the primary programs used in this thesis.

### Target Audience
The target audience is students of design at any point in their career, from professors to practicing designers and college attendees. It is intended for those who have an interest in design history, particularly the movements upon which this thesis will focus.
Continual historical research and re-evaluation will drive the progress of this thesis. Process work and ideation will be a significant portion of this thesis’ focus. It will include an in-depth analysis of the process through which a designer develops a final work.

Printing processes like letterpress, plate and screenprinting will be a focus of this thesis as well. Research will be conducted on the processes involved and local printers will be consulted for in-depth description of the means by which a particular desired aesthetic is achieved.
Appendix A

Dissemination

Competitions

AIGA 365 Annual Design Competition
http://www.aiga.org/content.cfm/about-365

This yearly competition has a variety of categories, one of which is ‘Informing.’ Because this thesis will be providing an informative analysis of the commonalities shared by works of disparate movements, it would be an appropriate submission to this competition.

UCDA Design Competition
http://ucda.com/competition.lasso

This annual competition recognizes the best design done to promote educational institutions. Winners’ work will be featured at the UCDA annual design Conference in Minneapolis, MN.

The Mobius Awards
http://www.mobiusawards.com

The competition began in 1971 and attracts entrants from more than 25 countries annually. Judges located throughout the world use a point system to decide which entries receive awards.
Analysis of Feedback

I will be consulting with design professors and students throughout the process of creating this thesis. I will examine the tactile ways in which these individuals ideate and create a final piece of design (looking at sketches, mindmapping, notetaking, graphing).

My analysis of feedback will be qualitative.

I will use feedback given to adjust how I examine the working process of designers.
Pragmatic Considerations

Budget

The final artifact will include a great deal of specialized printing, which can be very expensive. I am anticipating a total cost of approximately $400.
Appendix A

Timeline

Due Dates

October 20
- Final Proposal
- Final Committee

November 17
- Literature Review
- Flow Chart
- Thesis Website

December 6
- Committee Meeting I

January 12
- Develop Content Outline
- Committee Meeting II

February 23
- Develop Working Prototype
- Committee Meeting III

April 12
- Complete Beta Version
- Defense Prep
- Committee Meeting IV

May 3
- Thesis Report

May 10
- Report Revisions

May 17
- Final Documentation
- Final Testing/Feedback
- Final Project
- Show Prep
- Publish Report
- Committee Meeting V
| Semiotic Matrices | The following matrices were created to isolate characteristics from each movement through analysis of specific works from that movement. |
Semiotic Matrices

Modernism

This image was the basis for the following Modernist matrix.

Lester Beall
Scope Magazine
Cancer Issue
1948
## Modernist Semiotic Matrix I

<table>
<thead>
<tr>
<th>Modernism</th>
<th>Lester Beall, Scope Magazine, ‘Cancer’ cover. 1948</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semantic</strong></td>
<td>Audience is medical community; design is conveying information about the history of the disease cancer. The inclusion of a variety of human heads indicates the lack of common profile of people who are afflicted. Heads are metal engravings which have an antique look, denotes the long history of cancer. Lines forming the spherical shape indicate geographic location, the ‘Tropic of Cancer’, and overlapping crabs suggest the astrological sign ‘cancer’. Beall has used many different visual representations of the word, most likely to avoid the immediate conclusion readers would draw about the article.</td>
</tr>
</tbody>
</table>
| **Syntactic** | **Shape:** Sphere denotes the universality of cancer, longitudinal and latitudinal lines, globe; also refers visually to the Tropic of Cancer.  
**Contour:** Lines of sphere are mathematical, scientific, global (latitude/longitude, Tropic of Cancer), clear yet complex contour or crab, human heads appeals to scientific readers.  
**Figure/Ground:** Red crab is most visually prominent element. Darker value than lighter heads in the background, which encourages an immediate visual/language association with the image and the subject of the journal’s article.  
**Texture:** Repetition of background heads at imprecise intervals creates visual texture, contributes to organic feel of composition. Intricacy of faces encourages viewers to examine them closely, provides textural contrast to flat, solid-colored crabs and lines.  
**Position:** Heads are dispersed randomly. organic, human dispersal around the globe. Sphere is central, unifying. Crab at left side of page leads the viewers eye to the text on the right.  
**Color:** Bright red compliments green bar and lettering, neutral human faces fade into background as the red stands out. immediate image/language association. |
| **Pragmatic** | Users are scientifically-savvy, visual design has emphasis on mathematical forms and single-valued, flat, yet complex forms. Clean yet complex design. Technically reproduced images (engravings), no photography. minimizes the human element of the topic. Human images are part of the composition, but they are not actual photographs of real people which lends an air of detachment to the meaning behind the design...Article is likely on the disease itself, rather than an intimate story on individual person or people affected by the disease. |
Semiotic Matrices

Modernism

This image was the basis for the following Modernist matrix.

Lester Beall
Connecticut General
Instructional Identity Booklet
1960
**Modernist Semiotic Matrix II**

| Modernism | Lester Beall, Identity System and Instructional Booklet  
Connecticut General Life Insurance, 1960 |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semantic</strong></td>
<td>Maximum efficiency in design. Booklet is intended to inform in simplest manner possible which is achieved through clear, clean, minimal design. Because it is an informational booklet instructing company employees on the appropriate use of the corporate mark, the design of it is minimal, direct, and dynamic.</td>
</tr>
</tbody>
</table>
| **Syntactic** | Shape: Simplified, geometric; smooth edges, clear forms equal clarity of communication  
Contour: Contrast between thick and thin lines makes for dynamic composition  
Figure/Ground: Bold, flat forms against white background maximize clarity, readability through dramatic contrast  
Texture: Use of thin lines against fat, heavy forms to create/enhance visual interest  
Position: Specifically, the spread with the engraved illustration of the eye demonstrates the pointed direction of the viewer's eye to the edge of the page by placing a bold object there, as the red bars lead the eye over to the edge of the page as well.  
Color: Bold, black and white, dramatic red catches attention, while black permits the forms to be optimally discernible  
Size: Large objects signify the most important meaning in the composition, the most prominent are the most noticeable. |
| **Pragmatic** | Smooth, clean, simple but not lacking in dynamism. Beall has the user's ability to read the forms quickly and clearly in mind. Maximum clarity of form allows users to understand and recognize the message. This brochure was designed for educated, design-minded users. However, the identity system is designed for adult users with any education level (though those purchasing life insurance are likely to be educated, mid- to upper-economic class). Inclusion of engraving (eye image) references traditional, classical imagery; could be a scientific or literary illustration. This type of imagery is directed at educated users who would have exposure to these sort of illustrations in the past. |
Semiotic Matrices

This image was the basis for the following Modernist matrix.

Lester Beall

Stanley Packaging

1961
Modernism

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Semantic</td>
<td>As this is a product design, there is no intended social message. It is characterized by clean design, clarity of form, clear communication of product design and function with the purpose of the items conveyed by the package design (illustration, type). Very minimal, simplified instruction on a most basic level.</td>
</tr>
<tr>
<td>Syntactic</td>
<td>Shape: Organic form of object images are made as simple as possible; the images are approachable and easy to read, while still being mechanical. Contour: Heavy outlines on tools make the forms simpler than a precise technical illustration. The interior line work is more detailed and more fine, light line weight, yet still pared down and simplified. Figure/Ground: Open, airy forms with white background and black line work make forms readable (same effect with the black background and white lines) Texture: The more intricate line work within the object images heightens visual interest. This, combined with smaller text create more variety. Position: Black bar divides space, allows for logo to breathe comfortably in its own square of space at the bottom of the page, separating the name of the product and product image from the description (more detailed) Orientation: On all boxes, the product image is pointed down (or in the orientation in which it will be used). This maximizes usability and clarity of communication. Color: Black and white with no other color minimizes confusion. Users can immediately and clearly see the product they are purchasing and even how to use it.</td>
</tr>
<tr>
<td>Pragmatic</td>
<td>Smooth, clean, simple but not lacking in dynamism. Beall has the user's ability to read the forms quickly and clearly in mind. Maximum clarity of form allows users to understand and recognize the product and its use. The audience in this particular case is more wide-ranging, as the imagery is bold, simplified, with little to no background knowledge required.</td>
</tr>
</tbody>
</table>
Semiotic Matrices

Modernism

This image was the basis for the following Modernist matrix.

Lester Beall

*Age of the Auto Booklet*

1960
Evokes nostalgia, commentaries about ‘simpler times’ without cars, the effect (positive and negative) of auto’s on rural, simple living. There are no actual cars in the images; the little girl holding the sheep is paired with text about simplicity and country life/quality of life. Man holding circle (indicating steering wheel) and smiling, perhaps indicative of positive impact of cars on society. In the paragraph on architectural planning, type is justified, square and precise. The paragraph on train travel is elongated to resemble a train car.

**Shape:** Shape of parts of cars are used in place of actual photos of cars to heighten interest, draw attention to those features and make the viewer place those parts in the empty space where they should be.

**Contour:** Organic line, curvy, represents winding path/course of history relating to the age of the auto, as well as meandering road, travel for pleasure (Sunday drive)

**Figure/Ground:** Combination of photos and overlays of flat, transparent or solid color create some visual interest without too much complexity. A common technique in Modernist design. Effect on some image spreads is a unified, minimally contrasting image (photo objects and figures are discernible but not starkly contrasted against a white background. Rather, they have been colored to be part of the background but the texture of the photo creates enough interest and variation on the page.

**Texture:** Photography overlaid with color and pattern creates texture without too much contrast. Photography that has been integrated into the page shamelessly (arrow page with orange city skyline) is almost unrecognizable at first, and merely provides detail and texture against a flat background.

**Position:** Separate image page and type page gives the spreads more airiness, more room for both elements to breath.

**Color:** Orange and grey are muted, tasteful; similar to colors of roadways, though orange has likely replaced the traditional yellow line color as it is slightly more readable on a light background. Contrast of older, simpler times (grey, black and white photography) and modern ones (represented by the more vibrant orange color)

Experimental typographic booklet has designers specifically in mind. It is produced with somewhat experimental photo techniques as well, for the time, to match the dynamic and, at times, illustrative use of typography.
Semiotic Matrices
Modernism

This image was the basis for the following Modernist matrix.

Paul Rand
*Christmas Cover, Direction Magazine*
1940
Modernist Semiotic Matrix V

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semantic</strong></td>
<td>Barbed wire forming crucifix indicates that this is the Christmas time edition of this publication. It also resembles the ribbon on a package which indicates the same idea. This barbed wire suggests strife, possibly political (war: barbed wire divisions across enemy lines), ’Merry Christmas’ tag with barbed wire-wrapped Christmas gift is ambiguous symbolism suggesting violence, painful division, intentional prevention from entry. Stark imagery, strong contrast (bright colors and dark values against a white background); message further strengthened by red spots that look like blood.</td>
</tr>
<tr>
<td>Relationship of meaning to the visual design</td>
<td></td>
</tr>
<tr>
<td><strong>Syntactic</strong></td>
<td><strong>Shape:</strong> ‘+’ shape divides the composition into a quadrant; it is very balanced visually, and is symmetrical. Cast shadows of the cross create a bit more visual tension and asymmetry. Pointed protrusions on the barbed wire/entire shape or organic and irregular (more complex than hard-edged, straight lines; they speak to the complexity of the suggested message.Shape of ‘Direction’ background (torn, red paper/paint); rectangular with rough, organic edges is raw, visceral <strong>Figure/Ground:</strong> High-contrast, dark barbed wire cross on the bright white page with bright red spots on the white page. Stark imagery speaks to the stark message likely conveyed within the issue of the magazine <strong>Texture:</strong> Spots of blood add visual texture; texture of paper, barbed wire adds visual complexity, leads eye to different portions of the composition because of the irregular surface and lighting. <strong>Position:</strong> ‘Direction’ text and red box in the upper left-hand corner lead the eye from the left edge over to the top of the barbed wire, then down across the page. <strong>Color:</strong> Striking, bold red. Represents blood (another color would convey a completely different message and have different connotations than red spots that look like blood drips). Dark grey and white provide high-contrast and starkness to the image.</td>
</tr>
<tr>
<td>relationship of the formal characteristics of the design to one another (shape, color, contour, figure/ground, texture, position, orientation, size)</td>
<td></td>
</tr>
<tr>
<td><strong>Pragmatic</strong></td>
<td>Hand-generated and photo montage lend this piece a very personal, controlled feel There is mostly non-verbal communication (menacing image of the barbed wire, the universally-recognized representation of blood (drops of red)). Words are used to identify the issue of the magazine and act as a label to a Christmas present, but functions successfully as the latter as it is hand-scrawled lettering rather than type.</td>
</tr>
<tr>
<td>relationship of the visual design to the user and with respect to how it is technically reproduced (hand- or digitally-generated)</td>
<td></td>
</tr>
</tbody>
</table>
Semiotic Matrices

This image was the basis for the following Modernist matrix.

Alvin Lustig

*Lorca, Book Cover*

1949
Modernist Semiotic Matrix VI

<table>
<thead>
<tr>
<th>Modernism</th>
<th>Alvin Lustig, Lorca Cover</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semantic</strong></td>
<td>The design of this book cover represents the contents of the book accurately. There are</td>
</tr>
<tr>
<td>Relationship of meaning to the</td>
<td>distinctly separate images in the composition, as there are separate works that are</td>
</tr>
<tr>
<td>visual design</td>
<td>thematically linked. The composition is divided into five sections but visually the</td>
</tr>
<tr>
<td></td>
<td>images have a relationship to one another.</td>
</tr>
<tr>
<td></td>
<td>Themes: Black and white: Death versus Nature, Goodness</td>
</tr>
<tr>
<td></td>
<td>Water: Sexual desire, freedom</td>
</tr>
<tr>
<td></td>
<td>The Moon: feminine symbol</td>
</tr>
<tr>
<td><strong>Syntactic</strong></td>
<td><strong>Shape</strong>: Opposing corners relate to one another: Upper right and lower left, organic</td>
</tr>
<tr>
<td>relationship of the formal</td>
<td>jagged edges. Upper left and Inner right, circle v. crucifix, round shape/angular, square</td>
</tr>
<tr>
<td>characteristics of the design</td>
<td>corners, contrast with one another.</td>
</tr>
<tr>
<td>to one another (shape, color,</td>
<td><strong>Figure/Ground</strong>: High-contrast, dark and light areas in each of the images. The moon</td>
</tr>
<tr>
<td>contour, figure/ground,</td>
<td>and paper are visually similar, with light figure and black ground. The crucifix is</td>
</tr>
<tr>
<td>texture, position,</td>
<td>reversed out (black figure, white ground).</td>
</tr>
<tr>
<td>orientation, size</td>
<td><strong>Texture</strong>: Texture of moon surface mirrors the ocean texture to its right. Cropped-in</td>
</tr>
<tr>
<td></td>
<td>view of the water looks like a close-up of the moon’s surface. Crinkled paper in lower</td>
</tr>
<tr>
<td></td>
<td>left corner has surface texture that mirrors the ocean image...not as high-contrast</td>
</tr>
<tr>
<td></td>
<td>internally, but has a dark background with light figure similar to the moon picture.</td>
</tr>
<tr>
<td></td>
<td><strong>Position</strong>: Centrally-composed figure/ground compositions in 3 images (moon, paper,</td>
</tr>
<tr>
<td></td>
<td>cross). Moon and cross: diagonal (reversed out color). Ocean and paper: diagonal</td>
</tr>
<tr>
<td></td>
<td>(similar texture). Moon and paper: situated in a column; have similar figure/ground</td>
</tr>
<tr>
<td></td>
<td>situations (white, centrally-located shape on black background). Lorca text is central</td>
</tr>
<tr>
<td></td>
<td>element of composition, as it is the thematic and compositional unifying element.</td>
</tr>
<tr>
<td><strong>Pragmatic</strong></td>
<td>Hand-generated and photo montage lend this piece a very personal, controlled feel</td>
</tr>
<tr>
<td>relationship of the visual</td>
<td>There is mostly non-verbal communication, but it is very ambiguous to viewers who have</td>
</tr>
<tr>
<td>design to the user and with</td>
<td>not read the stories (speaks of the general nature of the story, and seems to hint at</td>
</tr>
<tr>
<td>respect to how it is</td>
<td>nebulous symbolism).</td>
</tr>
<tr>
<td>technically reproduced (hand-</td>
<td>Intended audience is educated, artistic-minded readers, who will appreciate the</td>
</tr>
<tr>
<td>or digitally-generated)</td>
<td>compositional reflections of the stories in the cover.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Semiotic Matrices
Modernism

This image was the basis for the following Modernist matrix.

Alvin Lustig
H.G. Knoll Associates
1944

this mark of the three plus signs... symbols of clean design, sound construction and low cost will from now on help you to identify our products: furniture... equipment for living... developed by our Planning Unit. Send your name for our new catalog to 601 Madison Avenue, New York 22, N.Y.

H. G. KNOLL associates
## Modernist Semiotic Matrix VII

<table>
<thead>
<tr>
<th>Modernism</th>
<th>Alvin Lustig, H.G. Knoll &amp; Associates, 1944</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semantic</strong></td>
<td>Structure, good quality design of product is reflected in the design of the advertisement. Clarity of form: honesty in design, inexpensive product that has quality. Lustig's design is clean, minimal, and mirrors the message of the advertisement.</td>
</tr>
<tr>
<td><strong>Syntactic</strong></td>
<td><strong>Shape</strong>: The + shape that overlays the chair several times is reference to the grid that dictates much of the structure in Modernist compositions. The shape of the chair, particularly the side view, is strongly tied to the grid, as well. The seat and back of the chair photo are composed of woven pieces that become a grid-like pattern. <strong>Color</strong>: Black and white photography with black and white text and imagery are simple, clean, and classic, which is the ultimate message of the advertisement (the clean design of the product is reflected in the design of the ad). <strong>Figure/Ground</strong>: High-contrast, dark imagery on a white background heightens the impact of the product photo and surrounding type and line work. <strong>Texture</strong>: Most striking textural impact is the product photo of the chair. There are variations in light and dark and patterning within the woven components. This causes it to stand out from the flat white background. Thin line overlay on the image of the chair adds another layer of texture. Small, light text at the bottom and script at the top add more texture. The script's organic shape relates to the curvature within the chair photo. <strong>Position</strong>: Large form occupies the space that the eye is drawn to. Horizontal and vertical lines over the photo (company logo) divide the image of the chair into different parts, creating interesting slices of negative space (diagonals, sharp wedges, triangles) to an otherwise 'static' composition.</td>
</tr>
<tr>
<td><strong>Pragmatic</strong></td>
<td>Users are customers who are looking for clean, affordable, well-designed product. Advertisement is simple, clean, and well-designed, thus reflecting the product quality and character very well. Like other Modernist works, this ad uses photo montage and flat lines, grids, and a clean, well-ordered aesthetic.</td>
</tr>
</tbody>
</table>
## Semiotic Matrices

<table>
<thead>
<tr>
<th>Modernism</th>
</tr>
</thead>
</table>

### Alvin Lustig

*Jim Lansing Signature Speakers*

1949

This image was the basis for the following Modernist matrix.
Modernist Semiotic Matrix VIII

<table>
<thead>
<tr>
<th>Modernism</th>
<th>Alvin Lustig, Jim Lansing Signature Speakers, 1949</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semantic</strong>&lt;br&gt;Relationship of meaning to the visual design</td>
<td>Simple grid, structured page, minimalist. The visual emphasis has been placed in the lower right-hand corner, with an illustrated image of a bird singing, the company logo, an image of a speaker, and a black box forming an upside-down 'L' (or 'J') shape. This composition conveys the notion of simple, quality, classic product that is structurally sound (the grid is an indication of structure, foundation, solidity) and lovely to look at.</td>
</tr>
<tr>
<td><strong>Syntactic</strong>&lt;br&gt;relationship of the formal characteristics of the design to one another (shape, color, contour, figure/ground, texture, position, orientation, size</td>
<td><strong>Shape</strong>: Page is divided up into 20 equally-sized squares, most of which are simply white. Within one square is a photograph of a circular speaker, and, framed by the square takes on the natural shape/appearance of a speaker. There are two other organic shapes within these sharp-edged squares: a bird and a script capital letter ‘L’. These shapes provide visual interest and focal points for the composition. <strong>Color</strong>: Black and yellow are the visual punctuation in this piece, especially the yellow, which houses the company logo. <strong>Figure/Ground</strong>: High-contrast, dark imagery on a white background heightens the impact of the product photo and surrounding type and line work. <strong>Texture</strong>: Solid colors provide visual emphasis but no texture. The detailed illustration of a songbird is isolated in its own column, sharing a row with the logo and the word ‘signature’. The illustration is highly textural, with much variation between dark and light, thick and thin lines. This variation is also present in the ‘L’, but more simplified. There is also some texture in the black square, as though it is a highly magnified image of the speaker itself. <strong>Position</strong>: The detailed illustration of the songbird is isolated in its own column, sharing a row with the logo and the word ‘signature’. It book-ends the logo, and appears to be singing to it because of the direction it is facing. This conveys the notion that these speakers produce a natural, unadulterated sound. <strong>Orientation</strong>: The column of logo, speaker, and black box adjoin the bird image as well as ‘signature’ box, which form an inverted ‘L’ or ‘J’ (the initials of the company name). The columns and rows with text and image have been oriented in such a way that these letters can be formed with nearly any combination of squares.</td>
</tr>
<tr>
<td><strong>Pragmatic</strong>&lt;br&gt;relationship of the visual design to the user and with respect to how it is technically reproduced (hand- or digitally-generated)</td>
<td>Users of this design will recognize that it is representing a quality product that has precision and detail, with roots in traditionalism. There are both mechanically-reproduced images (photographs, type, line) and an illustration that has been, at some point, rendered by hand. Users will likely associate with this type of reproduction in such a way that they can identify with the technical aspect of the design, as they are using a technological product. However, they are using it for an artistic end. to listen to music. Lustig’s design represents both ideas.</td>
</tr>
</tbody>
</table>
Semiotic Matrices
Modernism

This image was the basis for the following Modernist matrix.

Alvin Lustig
_Homes for Heroes,
_Housing Report
1944
Modernist Semiotic Matrix IX

<table>
<thead>
<tr>
<th>Modernism</th>
<th>Alvin Lustig, ‘Homes for Heroes’ Housing Report, 1944</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semantic</strong>&lt;br&gt;Relationship of meaning to the visual design</td>
<td>Simple grid, structured page, minimalistic. The visual emphasis has been placed on the human figures that intersect with the bold black title bar, which, in turn, intersects the central circle that connects to the red circle above. The design is approachable, with these recognizable human figures and the soft-edged red blur that appears above the head of the man; the placement which could be interpreted as being his imagined ‘dream home’.</td>
</tr>
<tr>
<td><strong>Syntactic</strong>&lt;br&gt;Relationship of the formal characteristics of the design to one another (shape, color, contour, figure/ground, texture, position, orientation, size</td>
<td><strong>Shape:</strong> Overlapping circular shapes, smaller circle repeated in the red ‘blueprint’ area as a representation of the sun. Central circle links the composition together, joining the family in the lower right hand corner to the top circle and the title block as well. Suggests the idea of protection, enclosure, a family unit (the unbroken circle of kinship and family)&lt;br&gt;<strong>Color:</strong> Black and red are the visual punctuation in this piece. Lustig has used black and white photo montage, and pushed the contrast up to bring out the darkest black which is used in the title bar. He then uses red as another highlight, but softens the edges of the shape in order to push back the strength it's vividness.&lt;br&gt;<strong>Figure/Ground:</strong> High-contrast, dark imagery on a white background heightens the impact of the product photo and surrounding type and line work.&lt;br&gt;<strong>Texture:</strong> The linear elements within the red circle add both visual interest and serve as a means of diminishing the strength/impact of the red. The photographed human figures provide the most texture and visual interest.&lt;br&gt;<strong>Position:</strong> The three figures are tilted slightly, so that they almost touch the edge of the page. This heightens the dynamism to the composition, relates visually to the angle of the black title bar that intersects the circle and touches the man's shoulder. The hazy-edged red circle is positioned just over the man's head, so that it appears to be a thought, a visualization of his ideal house.</td>
</tr>
<tr>
<td><strong>Pragmatic</strong>&lt;br&gt;Relationship of the visual design to the user and with respect to how it is technically reproduced (hand- or digitally-generated)</td>
<td>The design is utilitarian, somewhat approachable and more familiar than something with entirely hard edges and no imagery of human forms. Because the imagery includes photography, it is a foregone conclusion that there was some level of humanism that was infused into the work. The ‘blueprint’ is somewhat mechanical-looking at first glance, but upon closer inspection viewers will see that it is clearly hand-drawn. This, again, heightens the approachability for users looking to read about the state of housing for ‘heroes’, aka everyday people.</td>
</tr>
</tbody>
</table>
Semiotic Matrices
Modernism

This image was the basis for the following Modernist matrix.

Louis Danziger
The First Generation
1965
Modernist Semiotic Matrix X

<table>
<thead>
<tr>
<th>Modernism</th>
<th>Louis Danziger, ‘First Generation’ poster for MoMA, 1965</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semantic</strong></td>
<td>This composition is characterized by clarity of information, simplicity, asymmetry, and expansive negative style that characterizes the Modernist movement. As this is a representation of the first generation of modernist painters, this approach is successful.</td>
</tr>
<tr>
<td>Relationship of meaning to the visual design</td>
<td></td>
</tr>
<tr>
<td><strong>Syntactic</strong></td>
<td><em>Shape</em>: The ‘buildings’ are paint tubes grouped together to form a skyline of the city. <em>Color</em>: Dull, monochromatic colors are used, providing a mental and visual disconnect as the objects represented are presumably filled with a spectrum of vivid colors. The white of the ‘New York School’ text corresponds with the top of the paint tube over which it is positioned, creating a visual highlight to which the viewer’s eye will be drawn. <em>Figure/Ground</em>: The flat, dull background allows the paint tubes to ‘pop’, visually, despite their dull color. They have enough texture and variation in value to stand out from the drab backdrop. <em>Texture</em>: The tiny rectangular ‘windows’ on the façade of the buildings provide ample texture on the paint tubes, which themselves are highly textural due to the shadows and highlights caused by the dents and peaks of tubes’ metallic outer form. <em>Position</em>: Asymmetry of type enlivens the composition. The ‘New York School’ text is positioned over the tallest building, drawing the viewers eye to that point and then down to the rest of the skyline. <em>Contour</em>: The irregularity of the paint tubes/buildings create a lively, organic skyline that mirrors the ordered irregularity of the rag of a paragraph of type.</td>
</tr>
<tr>
<td>relationship of the formal characteristics of the design to one another (shape, color, contour, figure/ground, texture, position, orientation, size)</td>
<td></td>
</tr>
<tr>
<td><strong>Pragmatic</strong></td>
<td>This poster has been produced with photomontage and offset lithography, which relates to the intended users who are artists and appreciators of art. This type of reproduction was also very popular with modernist designers (combination of photography with flat colors and streamlined, sans-serif type).</td>
</tr>
<tr>
<td>relationship of the visual design to the user and with respect to how it is technically reproduced (hand- or digitally-generated)</td>
<td></td>
</tr>
</tbody>
</table>
Semiotic Matrices
Handmade

Eszter Clark
*Michael Austin Wine Labels*
2003

This image was the basis for the following Handmade matrix.
## Semiotic Matrix

**Handmade**

<table>
<thead>
<tr>
<th>Handmade</th>
<th>Eszter Clark, ‘Michael Austin Wine Labels’, 2003</th>
</tr>
</thead>
</table>
| **Semantic**  
Relationship of meaning to the visual design | Hand drawn and hand-lettered labels are childlike, full of character and created to appear as though they are scenes from a story...full of active, dynamic lines and highly stylized drawings. The ‘Bad Habit’ label designed based on the story of the two Vintners’ meeting as children in Catholic school (other labels based on other stories in the men’s lives)...Hand-drawn label is fun, appealing to people looking for a unique wine from a company who has taken effort to make labels interesting visually. Humor is an important element in this design piece, which is also a theme in the handmade movement. |
| **Syntactic**  
relationship of the formal characteristics of the design to one another (shape, color, contour, figure/ground, texture, position, orientation, size | **Shape:** Shape of nun’s habit head covering remains behind the line drawing of the boy with the head covering being removed by an unseen figure (presumably a person of authority like a school headmaster or teacher). This provides viewers with a directed narrative, i.e. that the hat was on the head of the figure and is now being removed, thus revealing the charlatan beneath the habit.  
**Color:** Drab greenish grey and cream provide an understated but pleasing backdrop to the highly active line work in the drawing of the figure. Lends the composition some dignity; restrained in this respect, allows drawing to be the unique aspect of label. Dark black/grey stands out from light background.  
**Position:** Off-centered figure positioned side-by-side with the dark, eye-grabbing text (name of the variety of wine), moves viewer’s eye up to the shape behind the figure to the nun’s head covering and hand attached to it, entering composition from corner, dynamic position that draws the eye into the composition from the edge.  
**Texture:** Irregular typeface appears handwritten, gives the page a lively, friendly, uneven organic feel. Hand-drawn figure is active against the flat panels of color. Uneven coloring/distribution of ink in the text is textural against the flat background as well. Some dots of black below the text add detail, visual punctuation to composition.  
**Figure/Ground:** Dark figure and dark text stand out from background, especially as the text is repeated several times but the other repetitions are the ivory color in the background, which is very light and washed out compared with the bold, dark colors used in the focal points of the label. |
| **Pragmatic**  
relationship of the visual design to the user | The hand-generated type and hand drawings are approachable and fun, appeal to people looking for a unique wine from a company who has taken effort to make labels visually interesting and quirky. Young, urban professionals will appreciate the humorous, carefully-considered design of this series of wine labels, artistic-minded people who appreciate wine can identify with the illustrative, artistic feel of the label. |
Semiotic Matrices
Handmade

This image was the basis for the following Handmade matrix.

Jason Munn
*Death Cab for Cutie,*
*Hurricane Katrina Benefit Poster*
2005
### Semiotic Matrix

**Handmade**

<table>
<thead>
<tr>
<th>Handmade</th>
<th>Jason Munn, Death Cab for Cutie Hurricane Katrina Benefit Poster, 2005</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semantic</strong>&lt;br&gt;Relationship of meaning to the visual design</td>
<td>Visual design is simple, immediately communicates the purpose of event (benefit concert for those in need as a result of the Hurricane Katrina disaster). The design has hand-drawn elements, which infuses it with approachability and kindness, important design for this type of relief poster, conveying feeling of warmth and philanthropy. The visual devices are almost pun-like, with a giant umbrella protecting the 'boot' of the state of Louisiana from the torrential rain...instantly conveys message of poster (helping the state of Louisiana in the face of a natural disaster).</td>
</tr>
<tr>
<td><strong>Syntactic</strong>&lt;br&gt;relationship of the formal characteristics of the design to one another (shape, color, contour, figure/ground, texture, position, orientation, size</td>
<td><strong>Contour:</strong> Simplified contours on all forms except the outline of the state of Louisiana, which is complex enough to be recognizable as a state but slightly simplified as to be able to be reproduced without too much loss of detail. <strong>Color:</strong> Minimal, monochromatic palette, blues that represent water, although water is not depicted as being blue in this design. The lines of rainwater are white. <strong>Position:</strong> The position of the umbrella is such that it appears to grow out of the state, or be planted firmly in it. It is high enough up on the page to not be in the center, just above center, while Louisiana is just below center. The line of text that describes the benefit is below the state, which is the most complex form. Title is within the umbrella, eye is led from top to bottom of the page because of the vertical stripes and direction of contours of umbrella. <strong>Shape:</strong> Umbrella is attached to the state of Louisiana, which forms a small 'j' shape, much like the bottom portion of an umbrella. Entire shape connects fairly seamlessly, but both shapes are identifiable as separate entities. <strong>Texture:</strong> Flat color is broken up by vertical lines of rain, contrast of dark blue and white provide some visual texture and variation. <strong>Size:</strong> Umbrella is largest object in composition, as it denotes the help and protection that benefit will provide to the state of Louisiana. It is the visual focal point, from which the viewer's eye will travel down to the shape of the state and the bottom line of text.</td>
</tr>
<tr>
<td><strong>Pragmatic</strong>&lt;br&gt;relationship of the visual design to the user and with respect to how it is technically reproduced (hand- or digitally-generated)</td>
<td>Viewers are likely younger, fans of independent music such as this band. The hand-drawn elements in this poster seem to give the poster a more personal feel that will appeal to this group, and also communicate the philanthropic intent of the event. Digital elements have also been used in the composition, which heightens the clean aesthetic of the piece that the intended audience will relate to as children of digital era.</td>
</tr>
</tbody>
</table>
This image was the basis for the following Handmade matrix.

Kayrock Screenprinting
Limited Ed. Monster Mask Prints
2010
### Semiotic Matrix

Handmade

<table>
<thead>
<tr>
<th>Handmade</th>
<th>Kayrock Screenprinting, ‘Monster Mask’ limited edition prints, c.2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semantic</strong></td>
<td>Relationship of meaning to the visual design</td>
</tr>
</tbody>
</table>
| **Syntactic** | relationship of the formal characteristics of the design to one another (shape, color, contour, figure/ground, texture, position, orientation, size) | **Shape**: The monster heads are a variety of shapes, which lends the static composition (patterning, rows and columns) some dynamism.  
**Color**: Bright yellow is cheery and optimistic, paired with images of horror masks it adds some levity to the piece and its intended meaning. The red text is striking, with visual connotations of carnage and death.  
**Figure/ground**: High contrast between the very dark illustrations and the bright white of the paper and yellow ink draw attention to these areas immediately.  
**Texture**: The intricate illustrations of the monster masks act as points of visual focus against the flat colored background squares. However, there is added texture in the dotted letterpressed indentations in the actual substrate upon which the images are printed. These dotted lines give the impression of collectible, perforated stamps.  
**Position**: The images and text are arranged en masse; grouping them all together heightens the urgency of their message, yet is also tongue-in-cheek in the manner of phrasing, using possessives: “my gun, your gun”...there are so many issues, they seem to merge together and become overwhelming to the point of being impossible to combat. |
| **Pragmatic** | relationship of the visual design to the user and with respect to how it is technically reproduced (hand- or digitally-generated) | The hand-generated illustration is approachable, somewhat playful yet creepy. This entices viewers while reminding them about the election (Halloween and election time fall close to one another). The design is fairly culturally-specific, although the horrible monster images are unappealing in their subject matter while being beautifully rendered, still. This approachability is enhanced by the beautiful letterpressed production. |
Semiotic Matrices
Handmade

Nik Bresnick
Phonetic Alphabet Cards
2010

This image was the basis for the following Handmade matrix.
### Handmade Nik Bresnick, Phonetic Alphabet Cards c. 2010

| **Semantic** | The hand-drawn, childlike illustration relates to the fluidity of imagination. The playful, lively pen strokes can be equated with the playful nature of childhood. Simplicity and elegance are the intended meanings in these pieces. Because it is an educational tool for children, it has a clear and direct message and a clear and direct style of design. It is visually active to entice the imaginations of children. |
| **Syntactic** | **Contour:** Highly organic line quality lends the composition an element of playfulness that is appropriate to the intended users (young children).  
**Color:** Muted, calming, blue paired with the active image  
**Position:** Horse's tail bleeds off of the page, leading the viewer's eye from left to right (in a Western reading format). This also creates dynamic negative space above and below the figure, activating the space in which the text resides. This is especially important since the horse divides the page nearly in two.  
**Figure/Ground:** Contrast of dark strokes on light background allow for visual focus to be on the horse  
**Texture:** Hand-generated, rough pen strokes are unrefined, active, suggest motion  
**Orientation:** The letter ‘h’ is positioned above the horse’s head, causing the viewer’s eye to be led from the left edge of the page to the right, up to the large ‘h’.  
**Size:** Large, clean sans-serif ‘h’ is bold but is a fairly subdued color. Easy to read and recognize immediately which is ideal for the intended audience (children learning words and letters). |
| **Pragmatic** | The organic form of the horse is active, playful, and detailed. The point at which the horse tail meets the edge of the page gives the viewer a sense of movement. Adults who interact with these cards will enjoy the quality of them: the letterpressed printing, the color, the hand-illustration. These cards expose children to valuable things like art and good design while educating them as well. The sans-serif type is simple, bold, and friendly because of its simplicity (a serif letterform would be too sophisticated and not as accessible). |
Semiotic Matrices
This image was the basis for the following Handmade matrix.

Handmade

Starshaped Press
Urban Gardening Poster
2009
## Semiotic Matrix

### Handmade

<table>
<thead>
<tr>
<th>Handmade</th>
<th>Starshaped Press, Urban Gardening Poster, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semantic</strong></td>
<td>Highly geometric; urban landscape that has been changed into an ‘organic’ landscape. The concept of greening the city is conveyed through the use of geometric shapes (existing pieces of type) to create highly organic forms and patterns that represent plants. A minimal palette has been used so as not to distract from the central idea of the piece; there are buildings in the background that have been faded out, and there are plants in the foreground that are darker in value and have some ‘floral’ colors (green and red, although the red circles could be lights atop buildings, as well). The plants themselves have been constructed to resemble buildings in their structure and height.</td>
</tr>
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<td><strong>Syntactic</strong></td>
<td><strong>Contour:</strong> Tall, thin structures that are composed of patterns that take on an organic, natural feel. Circular shapes at the top of the patterned stalks function both as floral growth and beacons of red light atop buildings. <strong>Color:</strong> Minimal palette, red represents floral growth/beacons of light in city, green in the stalks of the ‘plants’ and the far off buildings. Green functions also conveys notion of ‘greening’ the cityscape, or urban gardening. <strong>Position:</strong> Title at bottom of the page, large, bold, plants and buildings seem to be sprouting out of the letters, which could also function as roots. The tall plants overlay the buildings in the background and frame the title. <strong>Texture:</strong> Wood type and ornamental borders make up the texture within the stalks of the plants, creating both the sense of organic growth and steel girders, structure bricks and mortar, etc. <strong>Size:</strong> Very tall plants seem to be as large as the buildings in the background, large and victorious as they tower over the landscape.</td>
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<td><strong>Pragmatic</strong></td>
<td>Users are likely people who live in the city. The visual design of mechanical flora encourages users to take what they have and apply it to gardens, much like wartime Victory Gardens. In the same vein, this poster has been created with already existing pieces of type found around the studio; again, inspiring the design’s message of using what you have to effect change in your city.</td>
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**Contour:** Tall, thin structures that are composed of patterns that take on an organic, natural feel. Circular shapes at the top of the patterned stalks function both as floral growth and beacons of red light atop buildings.

**Color:** Minimal palette, red represents floral growth/beacons of light in city, green in the stalks of the ‘plants’ and the far off buildings. Green functions also conveys notion of ‘greening’ the cityscape, or urban gardening.

**Position:** Title at bottom of the page, large, bold, plants and buildings seem to be sprouting out of the letters, which could also function as roots. The tall plants overlay the buildings in the background and frame the title.

**Texture:** Wood type and ornamental borders make up the texture within the stalks of the plants, creating both the sense of organic growth and steel girders, structure bricks and mortar, etc.

**Size:** Very tall plants seem to be as large as the buildings in the background, large and victorious as they tower over the landscape.

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**Pragmatic** relationship of the visual design to the user and with respect to how it is technically reproduced (hand- or digitally-generated)
This image was the basis for the following Handmade matrix.

Semiotic Matrices
Handmade

Joel Kreutzer
Mental Radio Film Poster
2004
Handmade Joel Kreutzer, Mental Radio Poster, 2004

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<td><strong>Handmade</strong></td>
<td><strong>Joel Kreuter, Mental Radio Poster, 2004</strong></td>
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<tr>
<td><strong>Semantic</strong></td>
<td>This poster was essentially designed in two parts, split down the middle, and attempts to use this schizophrenic design to convey the mood of the film being advertised (documents two telepathic individuals; one sits in a private room and sketches an image from her head while the other translates that image onto paper from another room using telepathy, the results of which are used as actual images in the poster). The aged wallpaper pattern in the background indicates that these studies were done in an ordinary home rather than a laboratory.</td>
</tr>
<tr>
<td><strong>Syntactic</strong></td>
<td><strong>Shape:</strong> Nut and bolt and human bodies are juxtaposed, visually mirroring the tagline ‘the film juxtaposes the vitality and fragility of the human body and mind with that of earth and nature’. The nut and bolt also act as substitutes for the heads of the figures in the poster. The female is assigned the nut and the male is assigned the bolt, presumably to correspond with their physical ‘attributes’ (nut is open, bolt is inserted into nut). They correspond to one another in this way, also, to indicate how the two telepathic individuals connect with one another. <strong>Color:</strong> Dingy, rather muted colors are in the background as old wallpaper; there is even discoloration in parts to heighten the authenticity of the imagery. The colors used in the lithographed imagery are muted by the intricate linework that makes up the images, but the actual ink is slightly artificial in its vividness, were it to be viewed as a concentrated, isolated entity. This also contributes to the authenticity of the period being represented by the poster. <strong>Position:</strong> Two-part composition, although there is visual imbalance with the large, dark mechanical figure above the man and the more delicate headline text is above the woman. <strong>Texture:</strong> Open, airy texture of background wallpaper due to patterning and discoloration, interacts with the heavy lines of the figures and mechanical object, which are also realistically rendered, while the small sketches are loose and extremely linear. <strong>Figure/Ground:</strong> Dark, heavy figures stand apart from repeated light pattern of wallpaper.</td>
</tr>
<tr>
<td><strong>Pragmatic</strong></td>
<td>Visual aesthetics of this poster rendered primarily with older forms of reproduction (lithography, etching), as well as the obviously hand-drawn elements that juxtapose the mechanically-reproduced elements. These contrasts provide viewers with the rough era, and a general sense of the type of experimental, unique film advertised by the poster.</td>
</tr>
</tbody>
</table>
Appendix B

Semiotic Matrices

This image was the basis for the following Handmade matrix.

Handmade

Kelly Conley, Ed O’Brien

Journal of Shivas Irons Society

2005
Semiotic Matrix

Handmade

<table>
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<tr>
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</tr>
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<tbody>
<tr>
<td><strong>Semantic</strong></td>
<td>Visually cobbled together the essence of old and new golf (the history, legacy, and the newest generation of people devoted to the game, mentally, physically and spiritually). The collaged and hand-drawn/painted aesthetic conveys the layers of history that lie beneath the passion that so many businessmen, retirees, and country club members devote to the game (gives it a contemporary feel, aesthetically, while parts of this collage are tied to history). Its also balanced compositionally in such a way that gives the appearance of a religious work of art (triptych, specifically). One central, large figure with halo behind its head, two secondary figures flanking it, refers to spiritual attitude many people apply to their golf game. There is also a sketch of a choir boy overlaying the figure swinging the club.</td>
</tr>
<tr>
<td><strong>Syntactic</strong></td>
<td><strong>Shape:</strong> Abstract, multi-colored, Dr. Seuss-like shapes in the background infuse the design with some lightheartedness, so as not to convey too somber an attitude about something that, ultimately, is a form of entertainment. The shapes/abstract trees seem to form a wing behind the figure swinging the club, so that in combination with the halo and the title of the article, the reader/viewer picks up on the religious overtones of the written and designed pieces. <strong>Color:</strong> Olive-brown tone in the background is solemn while highlights of pastel color stand out in cartoonish, abstract shapes. Deep red covers most of the figure; there is a mix of lighthearted color/themes and religious themes (serious colors often used in religious paintings) <strong>Position:</strong> Triptych-like composition is created via the two small Abraham Lincoln figures flanking the central figure with the club. <strong>Texture:</strong> Hand-rendered sketch of choir boy overlaying the central figure adds some detailed line work over the flat, large areas of color. Some brush strokes in the lower left-hand corner in the grass and on the golf shoe alert viewers that there are painted elements in the composition. <strong>Figure/Ground:</strong> Bright red figure (top half) stands out from background due to its intensity, while the background elements that are light and pastel-colored come forward as a the darkest elements recede into the background. Though dingy in color, lightest parts of Abraham Lincoln come forward as well, as they overlay the dark background and sit above the flowing line of the blue horizon.</td>
</tr>
<tr>
<td><strong>Pragmatic</strong></td>
<td>The collaged and hand-drawn/painted aesthetic conveys the layers of history that lie beneath the passion that so many businessmen, retirees, and country club members devote to the game (gives it a contemporary feel, aesthetically, while parts of this collage are tied to history). The aesthetic created by the collage was that of something of a testament to the beauty and mystery of the game of golf.</td>
</tr>
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Semiotic Matrices
Handmade

Christine Celic Strohl
Schillers Liquor Bar Menu
2003

This image was the basis for the following Handmade matrix.
### Semiotic Matrix

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<tr>
<th>Handmade</th>
<th>Christine Celic Strohl, ‘Schiller’s Liquor Bar’, 2003</th>
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<tbody>
<tr>
<td><strong>Semantic</strong></td>
<td>The goal of this menu design was to convey a mood of informality for this bar, which was achieved in the use of a special typeface based on handwritten signs collected from Italy then manipulated with Open Type Technology to randomly change the letterforms in the document so they would appear different each time they printed, as though the owner of a restaurant hand wrote and xeroxed them every day. The visual design is approachable, charming, and casual.</td>
</tr>
<tr>
<td>Relationship of meaning to the visual design</td>
<td></td>
</tr>
<tr>
<td><strong>Syntactic</strong></td>
<td>Shape: Irregular shape of letterforms and random bleeding of typed letterforms (counters and bowls of a’s and o’s filled in) create a casual, approachable aesthetic. Color: Simple Blue and red on white paper with grey lined paper gives one the sense that it is a traditional, casual American bar. Not too complex or sophisticated. Blue and red also function as pen colors (both typically used by wait staff in diners). Texture: Irregular typeface appears handwritten, gives the page a lively, friendly, uneven organic feel. Line-drawn boxes around type uneven and clearly created by hand; again, giving the menu somewhat of an amateurish, retro feel. Size: Different sizes of letterforms create an uneven texture. Random type is larger and bolder, such as the ‘donuts’ box that has regular type (most likely because this would traditionally be an item that does not change every day..is consistently available and priced the same).</td>
</tr>
<tr>
<td>Relationship of the formal characteristics of the design to one another (shape, color, contour, figure/ground, texture, position, orientation, size)</td>
<td></td>
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<tr>
<td><strong>Pragmatic</strong></td>
<td>The hand-generated type and hand drawings are approachable and informal. Users are likely looking for novelty of a restaurant with good-quality food and ingredients with faux-no-pretense. Young professionals are likely to appreciate the kitschy-ness of this friendly, thrown-together aesthetic that has, in reality, been carefully considered and planned to contribute to the image of this low-pretense, trendy bar.</td>
</tr>
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<td>Relationship of the visual design to the user and with respect to how it is technically reproduced (hand- or digitally-generated)</td>
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Semiotic Matrices
Handmade

This image was the basis for the following Handmade matrix.

Chewing the Cud
Retro Card Series
2008
Semiotic Matrix

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<tr>
<th>Handmade</th>
<th>Chewing the Cud, Retro Card Series, 2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semantic</strong> Relationship of meaning to the visual design</td>
<td>Series of cards created as a lighthearted way to have fun with typography, vintage found illustrations, and humor (specifically, puns). This type of corny humor is common among handmade works, especially when being applied to kitschy art and design of the 1950’s such as this one is. The patterns used in these cards are retro, from the diner-like checked pattern in the ‘ketchup’ card to the vintage timecard-like pattern behind the ‘toast’ card; both of which are visually consistent with the vintage illustrations used.</td>
</tr>
</tbody>
</table>
| **Syntactic** relationship of the formal characteristics of the design to one another (shape, color, contour, figure/ground, texture, position, orientation, size | **Color:** Illustrations and type are faded brownish-blackcolor; with one or two accent colors in each of the cards. In the case of the ketchup card, the pastel blue checkered pattern brings to mind the color of a diner tablecloth. The splatter of red ink appears to be a spilled spot of ketchup.  
**Position:** Illustrations are all at lower right-hand corner of the composition with headline text diagonal at top left corner to balance out composition.  
**Texture:** Linework within the vintage illustrations provides intricate detail/texture, while the patterning and linework in the background of all three provides a secondary level of texture and detail (not too much, more spaced out and minimal). Largest and darkest areas are in title and select parts of the illustrations. Delicate, flowery script of the ‘type’ title adds some organic curves to the composition, which is, otherwise, fairly geometric and solid in its forms.  
**Figure/Ground:** Dark figure and dark text stand out from background. Graph linework and plaid texture in the background are fairly unassuming and not too busy so that the more detailed, dark forms of the illustrations can come to the foreground; along with the title headline.  
**Shape:** Each illustration is of an object that has a very unique, visually dynamic shape. In the typewriter and ketchup bottle cards, there is little to no background behind the form. In the case of the typewriter, there is no background so as not to distract from the fairly complex shape of the object, which can stand alone because of its visual interest. |
| **Pragmatic** Relationship of the visual design to the user | Technically reproduced by means of older, more traditional methods (namely, letterpress). This goes along with the imagery that is used (retro found illustrations) and the type of conceptual interest that has been applied to these cards (puns, kitsch, humor). Users likely range from young people who appreciate design and this type of reproduction, to people who simply appreciate the look and feel of the cards because of their association with the past (peoples’ childhoods, parents, etc.). |
Semiotic Matrices
Handmade

Andrio Abero
*Chekhov Lizardbrain Poster*
2007

This image was the basis for the following Handmade matrix.
## Semiotic Matrix

<table>
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<tr>
<th>Handmade</th>
<th>Andrio Abero, Chekhov Lizardbrain Show Poster, 2007</th>
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<tbody>
<tr>
<td><strong>Semantic</strong></td>
<td>Imagery has to do with layers of identity, personality, and the subject of the play (schizophrenia and autism); musings on the true identity of the main character in the play that feels (and, at times, convinces the audience) that he is almost of a different species. The screenprinted image also allows for layers of color and texture to be applied to the same image/composition, which contributes to the overall meaning of the design in relation to the play it is advertising.</td>
</tr>
<tr>
<td><strong>Syntactic</strong></td>
<td><strong>Shape:</strong> The shape of the figure on the left references Russian culture with a Chekhov-faced Matryoshka doll, which ties into the theme of the play. <strong>Color:</strong> Fairly muted red acts as a complimentary background to the brighter-valued foreground green of the lizard and the brain, which share this color and are thus visually linked. Large areas of black define the figure’s top hat and outer vestments, part of which sit next to the partially disassembled Matryoshka doll. This positioning connects the left and right columns visually, as the black shape in right column provides a visual anchor for the focal-point-bright-green of the lizard. <strong>Texture:</strong> Some uneven ink distribution suggests silk screen printing, contributes to feeling of small batch posters advertising a local production, somewhat amateur, handmade feel. The missing areas of ink also suggest chipping paint on a wooden surface, as on a used wooden toy that has endured some strife and suffering (As a Chekhov doll surely would, given the dark tone of his plays, which are centered around suffering and sadness). <strong>Position:</strong> Two columns occupy almost the entire composition; the portion of the doll on the left is missing the bottom, and the dark of the top and light of the bottom contrast with one another. The column on the right side is comprised of the black bottom of the doll, out of which crawls a hatching lizard. The positioning of the dark and light parts of the doll draw the viewer’s eye from one column to another, while the dotted line brings the eye back around to the top of the left hand figure.</td>
</tr>
<tr>
<td><strong>Pragmatic</strong></td>
<td>The hand-pulled screenprinted look of this poster is likely meant to appeal to users who enjoy the arts, specifically rather unconventional theater. The imagery is somewhat esoteric, yet alludes to the subject and, perhaps, tenor of the play.</td>
</tr>
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Appendix B

Semiotic Matrices
Arts and Crafts

William Morris
*Evenlode*
1883

This image was the basis for the following Arts and Crafts matrix.
Arts and Crafts  
William Morris, Evenlode, 1883

| **Semantic**  
Relationship of meaning to the visual design | Named after a tributary of the Thames, this printed cotton pattern features winding, twisting vines and vibrant floral blooms and buds. Colored with cool blues and greens, and warm reds and yellows, this piece reflects the inspiration that Morris took from nature. One can imagine the waves and reflections of the river at sunset while looking at this tapestry. |
|  | **Contour:** Serpentine vines and twisting leaves activate the space, so the plants appear to be alive and growing. It is a pattern, but is unique and irregular enough to be active and dynamic. There are pointed edges and rounded edges, all organic.  
**Color:** Cool blues and greens reference the Thames tributary, are natural colors of plant leaves. Vibrant, fiery oranges, reds and yellows color the flowers and some of the vines, act as highlights. Also could be sunset colors, on water.  
**Position:** Large and small flowers are positioned seemingly haphazardly, but the larger flowers are dispersed so as not to be too close to one another and create a static composition. Nearly all the flowers face different directions, to create the illusion of frenzied growth.  
**Texture:** Dots and lines on the flowers create texture within the flowers, break up large areas of color with texture.  
**Size:** Small flowers interspersed among large flowers, provide visual interest. Small and large leaves, also.  
**Orientation:** Some flowers are upside-down, right-side up...because this is a pattern based on nature, the flowers and leaves and vines have all been carefully arranged to be going in different directions (just enough to be believable). |
| **Pragmatic**  
relationship of the visual design to the user and with respect to how it is technically reproduced (hand- or digitally-generated) | Morris created this pattern with the natural world in mind, as well as the highest quality production. Those who use this fabric would likely be people who are of a similar mind...artistic, devoted to quality materials and objects, skilled labor; likely people who create similar work themselves. |
Semiotic Matrices

Arts and Crafts

William De Morgan

Charger

1882
De Morgan’s technique of glazing was experimental to the point of being scientific. This piece was the result of his attempting to re-create a metallic glaze that was used by medieval Islamic potters as well as those in Renaissance Spain and Italy. The chosen subject matter (fish) are ideal for this type of experimentation, because of their natural color and iridescence. The patterned design is highly stylized, resembling Renaissance and even Islamic art in the linework as well as the coloring of the pottery.

**Contour:** Highly curvaceous, organic, flowing lines and outlines within the design. Pattern behind fish is reminiscent of serpentine Chinese linework and patterning (lines describing smoke, fire, water). Highly active, flowing outlines lend this piece a very organic feel but with extraordinary control.

**Color:** Oranges and reds are a surprising choice of palette for this piece, as one might expect a piece devoted to subject matter pertaining to water to have predominately cool colors. However, these colors infuse the work with an almost mystic essence...combination of elements (fire and water).

**Position:** Patterning of fish and leaves/waves of water surround the outside of the plate. Two larger fish face in opposite directions in the center of the bowl, where the focal point would naturally be. This is in keeping with tradition of much pottery work, with themed pattern/objects on the perimeter of the plate or bowl and the central subject matter positioned in the center.

**Texture:** Exquisitely intricate linework behind the fish, which themselves are rendered with a multitude of delicate brush strokes to describe their form and the pattern of their scales. Broad areas of flat color are found occasionally in the leaf-like/wave-like forms on the outside of the bowl.

**Size:** Two largest objects are in the center of the dish (focal point), while smaller and more varied fish line the outside rim of the bowl.

**Orientation:** Fish facing opposite directions in a fairly contrived manner, but in the traditional style of medieval and asian ceramic art. Distributes visual interest evenly.

The user would likely appreciate the intricate glazing that De Morgan has created, particularly the relationship to ancient techniques, particularly because he was making it after having studied with Morris...shared the joy and appreciation of well-considered, beautifully crafted items.
Semiotic Matrices
Arts and Crafts

Toilet Mirror
1862

This image was the basis for the following Arts and Crafts matrix.
| Arts and Crafts | Morris, Faulkner & Co., Phillip Webb and Edward Burne-Jones  
Toilet Mirror, 1862 |
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| **Contour:**   | Carved/inlaid forms are somewhat static, but attempts at motion and organic movement have been made (limited but not entirely hindered by medium). The carved flowers on the mirror frame have stems that are curving and seem to `grow' upwards and have some movement because of their curvilinear nature.  
**Position:** Figures have been carved onto each cabinet on either side of the mirror, flanking it symmetrically. This creates a triptych effect, with the mirror as the central and largest part of the triad. This also creates the effect whereby the user becomes the third figure in the triptych as they stand before the mirror. This type of layout harkens to renaissance and Gothic religious iconography, where themed figures or a scene unfolds in three parts.  
**Figure/ground:** Because the figures are carved onto a fairly dark surface, there is not much contrast and the variations in value and color are subtle. They do stand out in areas where the artists have painted or stained the wood to make it light (i.e. faces, limbs, wings, and cloth). These areas are subtly brought forward (because they are stained to nearly the value of the ground wood they do not stand out in a distracting manner).  
**Texture:** Carved contour lines in the figures provide texture to break up the flat areas of monochromatic wood-color. However, the artists have used the natural grain of the wood to create most of the texture with sanding and staining. There are some hairline cracks over the lighter areas of the figures that provide antique-type texture as well.  
**Size:** Two largest figures are on either side of the mirror, but mirror itself is the largest `figure' if viewer stands before it to become part of the trio composition.  
**Orientation:** Each of the figures faces inward toward the third `figure' (the mirror). This unifies the composition in a way, as the viewer likely feels that the figures are gazing at the mirror reflection (except that the left hand figure is blindfolded). The carved flowers also seem to grow upwards on the sides of the mirror frame. |
| **Pragmatic**  | relationship of the visual design to users                                                                 |
| **The user will be `part' of this piece of work, as their reflection functions as the third panel of the triptych. The artists created this piece to be admired and to function as a beautiful part of someone's home (a component of the ideal `Arts and Crafts' home, filled with hand-crafted, quality pieces such as this one).** |
Semiotic Matrices
Arts and Crafts

Century Guild
*Praise of the Soul*
Textile
1884

This image was the basis for the following Arts and Crafts matrix.
### Semiotic Matrix

**Arts and Crafts**

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<tbody>
<tr>
<td>Earthly vs. Heavenly theme governs the look and feel of this piece of design. The winding lines create movement within the pattern, with a contrast of value and texture between the background thorn-laden vines and the foreground figures that are airy, jubilant, and seemingly representational of angels or heavenly messengers (this is underscored by their dress, actions, and halos). The color palette is monochrome, but while the background vines are dark and somewhat menacing, the foreground figures are ethereal and pleasant. The vines seem to be encompassing, potentially dangerous, but the figures seem to be rising above or out of the depths of their clutches, even though their bodies curve to match the serpentine motion of the vines.</td>
<td></td>
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| Syntactic | Contour: Highly flowing, curved, organic lines wind from one figure to the next in this pattern. The figures themselves are integrated into the composition, their bodies curved in such a way that they flow with the background vines. These contours maximize the feeling of movement and dynamism in this piece.  

*Figure/ground:* Consistent, flat dark value in the background; very light value of figures that stand out from the ground as a result.  

*Color:* Dull, monochrome brown in the background and very light cream and beige applied to figures that stand out from the background.  

*Texture:* Highly textural line work creates most of the visual interest in this piece. Long, lean lines in the human figures create graceful, delicate texture, while bold, short, choppy lines describing the vines create a more earthly, dark, foreboding texture.  

*Size:* Figures are all a consistent size to create uniformity for this textile pattern.  

*Orientation:* All of the figures face the same direction to create a highly uniform aesthetic and maintain the consistent flow of lines throughout. |

| Pragmatic | This pattern was created for use in dresses, curtains, or furniture. It is a traditional, Gothic or renaissance theme, and conformed thematically with many of the other works that came out of the Arts and Crafts movement. It has been created by hand, in that the pattern has been hand-drawn as all of the works in this movement were. Ideal users were those who would appreciate the beauty and craft of this work. |

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William Morris and Edward Burne-Jones

*The Works of Geoffrey Chaucer*

1896
When William Morris created this book with the Kelmscott Press he had the desire to make strong, intensely physical things with text that stood out clear and black on handmade paper. The flowery, wild vine themed images compliment the subject of Geoffrey Chaucer's poetry extremely successfully, as his poetry is expertly crafted, strong and full of impact, yet as delicate and beautiful as the entwined, freely-growing vines and leaves that spread over the pages.

Contour: Highly flowing, curved, organic lines wind around both spreads, creating the appearance of wild growth and unconfined nature.

Figure/ground: Black and white; figures stand out by virtue of more open areas, large areas of white with minimal line work. The intricate patterning of the grape vines create a middle-tone between the black and white, become mid-ground between bright white and darkest black.

Color: Simple black and white palette, with extreme contrast that is still articulated carefully by virtue of varying concentrations and weights of line and open areas of white and black.

Texture: Highly textural line work creates most of the visual interest in this piece. The intricate patterning of the grape vines create texture that functions both as source of visual movement and middle ground between black background and white foreground. Variation of sizes and shapes of leaves and grapes create visual texture and punctuation.

Size: Variety of large and small leaves, text, and individual letterforms create visual punctuation, places for viewers' eyes to be drawn to immediately.

Orientation: Leaves are positioned in a variety of directions to appear to be growing freely, creating a naturalistic effect.

Users of this piece of work would be those who appreciate poetry. So it follows that these individuals appreciate art and things of quality, of beauty...this book printed on handmade paper and hand-drawn, users would be experiencing the poetry in the most ideal way possible (reading it in a beautiful format, something that had been created with care to pay homage to great work like Chaucer's poetry).
Semiotic Matrices

Arts and Crafts

This image was the basis for the following Arts and Crafts matrix.

Edward Burne-Jones

*Stained Glass of Saint Cecilia*

1872
There is much about this stained glass work that is very visually subtle and elegant. This sort of aesthetic communicates the grace and beauty of the subject, Saint Cecilia, who is known as the patron saint of musicians. The floral ornamentation behind the figure is delicate and repeats at regular intervals, as there are panes of glass that are arranged in an orderly, grid-like fashion. This speaks to the nature of music; mathematical and neatly ordered yet also delicate, beautiful, and haunting. This work is meant to be a visual tribute to this saint; a labor of great care to which viewers will look to celebrate and pray.

Contour: Organic forms painted on the panes of glass are articulated in delicate line, very detailed when compared with the heavy, angular lines of the metal that surround and support the panes.

Figure/ground: Contrast of the sensitively painted, subtle colors and delicate linework of the central figure; flat areas of color and folds of the fabric with the grid-like panes of glass in the background that are very light in color and very lightly painted upon. Ground upon which the figure is standing is dark enough to stand out from background panes that are very light; provides visual base for figure but is also decorative with simplified, pattern-like flowers and blades of grass.

Color: Natural, plant-like; greens and light yellows and some brown. Some accents of red draw the viewer’s eye to the figure immediately (in the cloth of the sleeves, eye then travels up to the head and the banner above).

Texture: Highly detailed, textural line work creates a significant amount of the visual interest in this piece. Beautifully-rendered wood grain in the small instrument held by the figure, her wavy hair and luxurious folds of cloth from her garments...there is much variety of texture in the figure alone. The panels behind (the light panes of glass in the background) are very subtly textured with delicate plants and flowers, almost too fine to notice immediately. Bolder, darker lines define the contours of the flora that resides within the panes of the border. Some patterning in the cloth, halo, and ground contribute additional texture to the composition.

Size: Figure is largest element of composition, with the banner ‘S. Cecilia’ floating above her in very large type, attracting the viewer’s eye. This, in fact, acts as the main focal point due to its size and simple, untextured background.

Viewers of this piece would ideally appreciate the time that went in to creating this handcrafted stained glass window...a labor of love dedicated to the patron saint of a form of art (music). Those who pray to this saint will, most likely, be those who appreciate art and forms of personal expression and craft. Therefore, the astonishingly intricate painting and construction of this piece embodies the love of this type of artistic creation.
Semiotic Matrices
Arts and Crafts

This image was the basis for the following Arts and Crafts matrix.

CFA Voysey
*Birds and Berries*
Textile
1883
### Semiotic Matrix

**Arts and Crafts**

<table>
<thead>
<tr>
<th><strong>Arts and Crafts</strong></th>
<th><strong>CFA Voysey, Bird and Berries, 1883</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semantic</strong></td>
<td>Simplified, stylized forms and muted colors define this piece of patterning as a true Voysey-esque work. Like William Morris, he was very much interested in technique, natural forms, honest, simple materials. This design embodies this type of sentiment; it is very stylized, yet still very technically masterful and naturalistic.</td>
</tr>
</tbody>
</table>
| **Syntactic**       | **Contour:** Light brown line defines the contour of the complex array of shapes within the pattern. Round shapes of the berries are small, provide textured backdrop to the birds and leaves with sharper points and elongated curves.  
                        **Figure/ground:** Large areas of bright yellow, muted green and blue are points of visual interest; stand out due to the many small, multi-colored berries behind.  
                        **Color:** Muted colors are simple, unpretentious, calming; compliment the sweet simplicity of the subject matter very well. Natural, believable yet still stylized.  
                        Variation of red and white berries provides a sparkling, dynamic backdrop.  
                        **Texture:** Highly detailed, textural line work creates a significant amount of the visual interest in this piece. Many round berries with serpentine roots and branches growing amidst them provide background, visual ‘noise’ that the plain, flat birds stand out against. Simple dark brown dots define the bottom portions of the blue flowers and act as the most detailed part of the composition, punctuating the mostly larger, flatter areas of solid color.  
                        **Shape:** Forms are stylized, very simplified yet still true to the shape of the actual subjects. There is minimal detail; the birds, leaves, flowers and berries are described in the simplest manner possible visually, creating a very stylized, almost modern aesthetic.  
                        **Size:** Large birds, leaves and flowers break up the space of the composition while the numerous small berries lend texture and background pattern to the composition and allow the larger items to stand out in a more interesting and clear way than a flat, plain background.  
                        **Orientation:** Two birds face one another, as in a mirror-image, yet still seem to interact. The plants above and below face down, toward one another, yet one faces upward, forming a small triangle. There is a single stalk of leaves, which divide and connect to other groupings of flowers and vines. Roots also grow toward one another, reinforcing the mirror-image pattern within the composition. |
| **Pragmatic**       | Like Morris, Voysey created this pattern with the natural world in mind, as well as the highest quality production. Those who use this fabric would likely be people who are of a similar mind. Because this pattern was hand-painted, those people with artistic inclinations who sought to use quality materials in the production of quality objects would appreciate this type of work. |
Semiotic Matrices

Arts and Crafts

Archibald Knox

Flagon

1901

This image was the basis for the following Arts and Crafts matrix.
Arts and Crafts Archibald Knox, Flagon, 1901

<table>
<thead>
<tr>
<th>Arts and Crafts</th>
<th>Archibald Knox, Flagon, 1901</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semantic</strong></td>
<td>The design of the flagon is elegant, fairly simple and minimally adorned. It has several features that distinguish it as being immediately visually identifiable as a vessel for fluids: the long, elegant lines of the flagon’s outer shape itself and the reflective silver resemble flowing or pouring water, particularly at the base of the object where the curve of the walls meet the bottom circle of the base area. The ornament is fairly restrained, with a few accents of turquoise and jade; the highly reflective surface of the silver is visually compelling enough to stand on its own.</td>
</tr>
<tr>
<td><strong>Syntactic</strong></td>
<td><strong>Contour:</strong> Serpentine forms wrap around the tall, oblong form of the flagon. While naturalistic, these elements lend the piece a fantastical air. <strong>Color:</strong> Silver, minimal accents of turquoise and deep green. Lends the piece a mystical air, silver and turquoise compliment the curving forms, reminiscent of water in both color and forms. <strong>Texture:</strong> Smooth, reflective, with minimal linework. Simple embellishments of jade used illustratively, to act as deep space behind the tendril-like linework. <strong>Shape:</strong> Tall, elegant, form, with a protruding top handle to open the flagon for pouring. Knox seems to have taken inspiration from water and plant forms (from nature, much like most all of the arts and crafts artisans). The overall shape is like that of an elongated raindrop, and the very top portion of the flagon is much like the top of an isolated drop of water, a mid-splash moment frozen in time as it collides with a flat surface. Tall and slender form in keeping with traditional flagon shape. <strong>Orientation:</strong> All etched lines move upward, from bottom to top, as a plant would grow. Shape of flagon, however, suggests movement of pouring water, or a large, elongated water droplet that is hitting the surface of another flat body of water.</td>
</tr>
<tr>
<td><strong>Pragmatic</strong></td>
<td>Users of objects such as this were likely wealthy patrons of shops in London at the turn of the century. The Arts and Crafts movement had, at this point in time, expanded to production of objects in schools like the Central School of Arts and Crafts. Many of these goods were cheaper than those produced by arts and Crafts workshops and were made specifically for sale in shops; and although many of them were looked down upon by Arts and Crafts artisans (as they cared more about production than consumption), this shift made Arts and Crafts goods more readily available to the public.</td>
</tr>
</tbody>
</table>
Semiotic Matrices

Arts and Crafts

T.J. Cobden-Sanderson and Edward Johnston

Doves Press

The English Bible, first page of Genesis

1903

IN THE BEGINNING


And God said, Let there be light; and there was light. And God saw the light, that it was good; & God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

And God said, Let there be a firmament in the midst of the waters, & let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: & it was so. And God called the firmament Heaven. And the evening & the morning were the second day.

And God said, Let the waters under the heaven be gathered together unto one place, & let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas; and God saw that it was good. And God said, Let the earth bring forth grass, & herb yielding seed, & the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth, & it was so. And the earth brought forth grass, & herb yielding seed after his kind, & the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening & the morning were the third day.

And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years; and let them be for lights in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, & to divide the light from the darkness: and God saw that it was good. And the evening & the morning were the fourth day.

And God said, Let the waters bring forth abundantly the moving creature that hath life, & fowl that may fly above the earth in the open firmament of heaven. And God created great whales, & every living creature that moveth, which the waters brought forth abundantly after their kind. & every winged fowl after his kind: & God blessed them, saying, Be fruitful, & multiply, & fill the waters in their seas, & let fowl multiply in the earth. And the evening & the morning were the fifth day.

And God said, Let the earth bring forth the living creature after his kind, cattle, & creeping thing, & beast of the earth after his kind; and it was so. And God made the beast of the earth after his kind, & cattle after their kind, & every thing that creepeth upon the
### Semiotic Matrix
Arts and Crafts

<table>
<thead>
<tr>
<th>Arts and Crafts</th>
<th>T.J. Cobden-Sanderson and Edward Johnston, Doves Press, 1903</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semantic</strong></td>
<td>The sparseness of the page, the lack of ornamentation of any kind communicates the essence of this biblical passage very directly. Visually, there is nothing but words describing the beginning of time according to The English Bible; they exist in a vacuum, amidst the nothingness of the start of everything. The significance of the eminent introductory words is emphasized through the manipulation of size and color of the type. The extended letter ‘I’ spans the height of the passage, bracketing it, acting as the spine of a book. This text has also been made red to add yet another layer of impact to the illustrious opening lines of this passage.</td>
</tr>
</tbody>
</table>
| **Syntactic**   | **Contour**: Very subtle curves within the structure of the extended letter ‘I’ provide some organic shape to this predominately angular block of text.  
 **Shape**: As the block of text is very geometric, the designers have attempted to infuse the passage with organic curvilinear elements in order to lend the composition a more hand-crafted aesthetic, which aligns with the philosophy of the Arts and Crafts Movement.  
 **Color**: A minimal palette with black and white with red accent, so that the beauty of the letterforms may be fully appreciated with minimal distraction from a busy color scheme.  
 **Position**: The block of text is situated fairly centrally on the page, which provides it with a luxurious amount of white space to act as a frame.  
 **Texture**: The introductory paragraph within the passage has been set in capital letters. Texturally, this creates a more flat, open texture than the rest of the passage, which is set in upper- and lower-case letters and punctuated with hand-drawn paragraph indicators. This main portion of the body text is visually more dense, dark, and textured than the aforementioned introductory portion.  
 **Size**: The extended ‘I’ provides an anchor point for the viewer’s eye to depart from and return to in relation to the body text. The introductory sentence is emphasized by virtue of its size, as well, leading the reader from the letter ‘I’ into the upper-case text, which then leads to the main portion of the text that is in fairly small type. |
| **Pragmatic**   | The visual design is minimal in ornamentation yet maintains a very intimate, carefully-crafted aesthetic which would likely appeal to users who are reading a sacred text. The design allows the words to be powerful through the written message, rather than with an abundance of illustration and/or with visually opulent materials such as gold leaf or excessively bright pigments. The simplicity of the text treatment is reverent and highly beautiful in an understated way by virtue of the hand-generated craftsmanship. |
Appendix C

Thesis Defense Presentation

May 11, 2011
Design for Good

Handmade Design and its historical link to design movements of the past that have used design as a tool for positive change

Graduate Graphic Design
Kate Palermo
May 11, 2011
This thesis proposes to...

1. Examine the ‘Handmade’ Design movement of the past decade and its efforts to contribute positively to society.

2. Make associations between the efforts of contemporary handmade designers to contribute positively to the field of design and society as a whole and those of Arts and Crafts and Modernist designers.

3. Analyze visual devices and conceptual themes prevalent in the designs of each of the 3 movements and apply the findings to a series of social and cultural awareness posters.
1 Examining the ‘Handmade’ Design movement

**Overview**

With the advent of desktop publishing in the 1990’s came a widespread democratisation in graphic design as the necessary technology became accessible to almost anyone. Unfortunately, accompanying this universal accessibility is the risk that the public will lose interest in skill and craft in favor of ease of production. This tendency, from the perspective of handmade designers, can result in a moral disconnect from important things, like an appreciation of simplicity, honesty, and quality, as well as a sense of accountability for actions that affect the environment and society as a whole. The Handmade movement endeavors to counteract this type of attitude by cultivating an appreciation of thoughtful, beneficial design in designers and non-designers alike.
1 Examining the ‘Handmade’ Design movement

‘Handmade’ design is, at its heart, ultimately about a return to quality and craftsmanship, as evidenced by the recent renaissance of many traditional and/or hands-on processes in graphic design like letterpress, screenprinting, engraving, and collage.

‘Handmade’ is about accessibility. Contemporary designers within this movement often strive to include visual evidence of their construction process (crossed-through and/or hand-drawn type, sewing, illustration) in order to connect with viewers in a more intimate way. These details tell the story of process and care; again, the craftsmanship that has gone into the design.

‘Handmade’ is about communication. While the aesthetics of their designs are of the utmost importance, handmade designers also strive to communicate important messages of social awareness and responsibility through their work.
2 Making associations between Handmade Design and of Arts and Crafts and Modernist designers.

Process
Handmade design uses processes that were prevalent in both Arts and Crafts and Modernist movements. These include Woodcut and Letterpress printing, photomontage, and screenprinting.

Philosophy
The Arts and Crafts movement was founded with the notion that good design and careful craftsmanship had the power to reform society and improve the lives of makers and consumers alike.

The Modernist movement believed in accessibility, simplicity, and honesty in design; as well as the notion that it is the moral responsibility of designers to create quality work for the good of society.

The Handmade movement is about quality, social and environmental responsibility, and ultimately making the viewer feel good simply by experiencing the design.
3 Analysis of designs from each of the 3 movements using the Semiotic model.

Semiology is the study of signs and sign processes, indication, designation, likeness, analogy, metaphor, symbolism, signification, and communication.

It is often comprised of three branches:

- Semantics
- Syntactics
- Pragmatics
Analysis of designs from each of the 3 movements using the Semiotic model.

**Semantic**

This portion of the analysis looks at the relationship between a piece’s concept and visual design. Specifically, this thesis examined whether the piece at hand conveyed a message of social awareness or activism.

**Syntactic**

The Syntactic portion of the Semiotic model of analysis examines the relationship of the formal design characteristics to one another; i.e. shape, contour, figure/ground, size, texture, position, orientation, color. This thesis focused primarily on the texture of the formal visual language (primitive vs. mechanically/digitally generated).

**Pragmatic**

This portion of the analysis deals with the relationship of the visual design to the user and with respect to how it is technically reproduced (is it hand- or computer-generated?).

The pragmatic investigation also examines the cultural universality of a design, as well as the non-verbal and/or verbal communication that is used.
Evolution of Subject

Initially, this thesis ventured to examine the commonalities among design movements that grew out of the rejection of preceding movements and/or events (i.e. the Arts and Crafts Movement having developed out of a rejection of the industrial revolution; Post-modernism defining itself in terms of anti-modernism, and the handmade movement moving away from the digital-heavy direction of design in the 1980’s and ‘90’s.

Through a Semiotic analysis of a variety of works from these 3 movements (Arts and Crafts, Post-Modernism, and the handmade movement), this original thesis was to argue that despite philosophical differences, works of design sharing common universal design principles were equally successful.
Evolution

As research progressed, the direction of this thesis changed slightly. While still applying Semiotic analytic tools to a variety of works from three movements (Arts and Crafts, Modernism, and handmade), it is now taking these attributes and applying them to the creation of a series of posters with themes of social and environmental responsibility and reform.

This application grew out of the realization that all three movements were founded with the notion that good design and careful craftsmanship has the power to improve the lives of makers and consumers alike.
Research

This thesis examines the historical precedents that have shaped the aesthetics and ideology of the contemporary handmade design movement.

Specifically, these include the Arts and Crafts movement of the late 19th and early 20th centuries, as well as the Modernist movement of the early- to mid- 20th century.
Overview of Literature

1 Arts and Crafts Movement

An Anthology of The Arts and Crafts Movement
Mary Greensted, ed.
2005: Lund Humphries, Hampshire

The Arts and Crafts Movement
Robin Langley Sommer, ed.
1995: Barnes and Noble Books

The Arts and Crafts Movement
Rosalind P Blakesley

Morris & Co
Christopher Menz
2002: Art Gallery of South Australia
Overview of Literature

2 Modernist Movement

Born Modern: The Life and Design of Alvin Lustig
Stephen Heller and Elaine Lustig Cohen
2010: Chronical Books, San Francisco

Lester Beall: Trailblazer of American Graphic Design
R. Roger Remington
1996: W.W. Norton & Company, NY

American Modernism
R. Roger Remington
1996: W.W. Norton & Company, NY
Overview of Literature

Handmade Movement

Fingerprint: The Art of Using Handmade Elements in Graphic Design
Chen Design Associates
2006: How Books

Little Book of Letterpress
Charlotte Rivers
2010: Chronical Books, San Francisco

Handmade Nation: The Rise of DIY, Art, Craft, and Design
Faythe Levine and Cortney Heimerl
2008: Princeton Architectural Press

DIY: Design it Yourself
Ellen Lupton, ed.
2006: Princeton Architectural Press
Overview of Literature

4 Miscellaneous

Regular: Graphic Design Today
R. Klanten, S. Ehmann, A. Mollard, ed.
2009: die gestalten verlag

Graphic Design: The New Basics
Ellen Lupton and Jennifer Cole Philips
2008: Prince Architectural Press

Universal Principles of Design
William Lidwell, Kritina Holden, Jill Butler
2003: Rockport, Massachusetts

Naïve: Modernism and Folklore in Contemporary Graphic Design
Robert Klanten, Hendrik Hellge, ed.
2010: gestalten
Development

Because this thesis identifies and compares the philosophical underpinnings and aesthetic attributes of three different design movements, a great deal of research had to be conducted in order for significant connections to be made between each movement.

Thoughts and ideas were loosely organized by virtue of several mind maps.

The initial maps explore the qualities of each movement — aesthetic, conceptual, historical — and link them to one another.
Development

The following mind map was created on mindmeister.com. It links handmade design to Modernism, Arts and Crafts, the relationship between the democratization of graphic design (the ready availability of design software to the public that allows anyone to try their hand at graphic design), making the digital tool unique, handmade culture, handmade as a rejection of the digital realm, and the universality of handmade design.
Later Stage Digital Mind Map

Handmade Culture

- Relationship to Indy culture
  - Philosophical underpinnings: creating by hand, a return to self-reliance and skill, a rejection of a dependence on technology

- DIY trend
  - That which is human is real, and that which features mistakes and refusals is considered human. Design is given a certain texture in order to grant it a personal, analogue aura. Mistakes are included in order to attract attention...parts of text may be deleted, crossed through or partially missing.

Handmade Modernism

- Commonalities
  - Printing processes: silkscreen, offset, private press printing
  - Honesty in materials and processes in both handmade and commercial modernist design

- Philosophy
  - Form expressing content and process
  - Looking at how seemingly disparate design philosophies (commercial modernism and arts&crafts/handmade) can complement one another
  - Why are the two philosophies/ implementations seemingly so different?

- Value of examining handmade relationship to modernism
  - What it is about both the universal design principles common to both that find their way into all design movements

- Purity in design...purity of process...making the design, the object evidence of exploration, evidence of process
Development

After multiple mind maps were created and the salient features of each movement were isolated, intersections in the goals of each movement could be more easily identified.
## Development

**Isolated characteristics of movements**

<table>
<thead>
<tr>
<th>Movement</th>
<th>Characteristics</th>
</tr>
</thead>
</table>
| **Arts and Crafts** | Dignity of labor  
Pleasures of craft  
Beauty of useful objects  
Functionality  
Setting standards of production  
Simplicity of form  
**Belief in moral responsibility of designers and manufacturers to create simple, functional, and use-appropriate goods** |
| **Modernism**     | Honesty in materials  
Simplicity  
Efficiency  
Mass-produced  
**The belief that design could be used as a democratic tool for change**  
Desire to exploit latest materials |
Development

Although differing in their aesthetic preference (particularly views on decorative elements and mass-production), both Arts and Crafts and Modernist designers valued well-crafted, quality design. Similarly, the handmade movement is, at its foundation, about a return to hand-crafted quality goods.

Through historical research and mind-mapping, it was determined that all three movements believed that carefully-considered design executed with precision and a high standard of quality could improve society.
Development

Beyond quality production, these movements also addressed social betterment through their subject matter.
Color Palette
Modernism

Based on observation of a variety of Modernist works, particularly those by Herbert Matter, Lester Beall, Alvin Lustig, Will Burtin, and Paul Rand, a small variety of colors was chosen to create a Modernist aesthetic.
Color Palette
Arts and Crafts

Based on observation of a variety of Arts and Crafts textiles, prints, and furniture, as well as the writings of William Morris on his preferences, a small grouping of colors was applied to the creation of three Arts and Crafts-style posters.
Color Palette
Handmade

Based on observation of a variety of Arts and Crafts textiles, prints, and furniture, as well as the writings of William Morris on his preferences, a small grouping of colors was applied to the creation of three Arts and Crafts-style posters.