

**THE NEW ENGLAND
INSTITUTE OF ART**

**GD315A
HISTORY
AND ANALYSIS
OF DESIGN**

EXERCISE #7, WEEK 7

- p222-#12-1, Frank Lloyd Wright (1896, 97)
- p222-#12-2, Margaret Macdonald (1896)
- p223-#12-3, Margaret Macdonald, Frances Macdonald and Herbert McNair (1895)
- p228 #12-19, Koloman Moser, from *Ver Sacrum* (1901)
- p230-#12-23, Kolomon Moser (1902)
- p230#12-24, Walter Crane. Look at sources of geometric form (1900)
- p237#12-38, accompanying text, p236 column 2: Behrens and Lauweriks (1904)
- p237, #12-40, Peter Behrens (1906)
- pp238–240, #12-41–#12-44, Peter Behrens (1907, 1908)
- p240 #12-45, 12-46, p241 #12-49, Peter Behrens (1907–1914)

COMPARE #12-2 and #12-3 (the Macdonalds and McNair: Glasgow School) to #12-23 (Moser: Vienna Secession). In these examples we see the influence of the Glasgow school upon the Vienna Secession.

IMPORTANT: view this work in the context of the past: recall the classical proportions of Medieval and Incunabula books, and Morris' 'revival' of the craft of the Incunabula in the Arts and Crafts movement. The use of geometric form continues to play an important role in 20th century design and fine art.

CHOOSE ANY FOUR OF THE WORKS ABOVE. Do the following exercise by hand, or use InDesign, according to these instructions:

IF YOU DRAW BY HAND, follow version 'a.'

IF YOU USE INDESIGN, follow version 'b.'

a. HAND VERSION. Draw the geometric structure on tracing/graph paper as accurately as you can:

1. Trace the format (the outer dimensions) in black Micron (5pts)
2. Draw the grid in blue Micron (or #4H or #5H pencil; the important thing is to draw the grid in a different color from the outer format) (10pts)
3. If the text is 14pt or larger, trace it verbatim, in black Micron. If the text is <14pt, use the ruled line method shown in class (draw baseline and x-height [or cap-height if it's all U/C] (5pts)
4. Use a pica ruler/e-scale to measure and clearly mark (in picas):
 - a. outer format (10pts)
 - b. margins (10pts)
 - c. dimensions of grid/organizational structure (10pts)

AFTER LOOKING AT THESE WORK OF WRIGHT, THE MACDONALDS, MCNAIR, MOSER, CRANE, BEHRENS AND LAUWERIKS, use one of these designers' works as influence and make a poster layout, your choice of topic, no higher than 60 picas nor wider than 40 picas. Work on gridded paper and, when finished, follow each of the four directions, above, on your own work (50 pts)

b. INDESIGN VERSION. Find the four images on 'Google Images,' or scan them from your textbook. Make one Letter Size InDesign file (in picas: 51 x 66 picas) with four layers (one for each image) Center the first image on Page One, the Second on Page Two, etc...

1. Make the format (the outer dimensions) with a black 1-point rule (5pts)
2. Draw the grid in blue by pulling horizontal and/or vertical guiderules. If you need to make diagonal rules, draw these on a second layer (10pts)
3. Make the text in the closest typeface(s) you can find to the ones in the original poster. (5pts)
4. Print each page in black-and-white and use a blue 01 Micron to clearly mark (in picas):
 - a. outer format (10pts)
 - b. margins (10pts)
 - c. dimensions of grid/organizational structure (10pts)

AFTER LOOKING AT THESE WORK OF WRIGHT, THE MACDONALDS, MCNAIR, MOSER, CRANE, BEHRENS AND LAUWERIKS, use one of these designers' works as influence and produce a poster layout, your choice of topic and any size BUT YOU MUST KEEP THE PROPORTIONS OF THE WORK YOU CHOOSE! When finished, follow each of the four directions, above, on your own work (50 pts)

Version a and b: LABEL EACH SHEET IN THE LOWER RIGHT CORNER: Name, GD315, Ex 7