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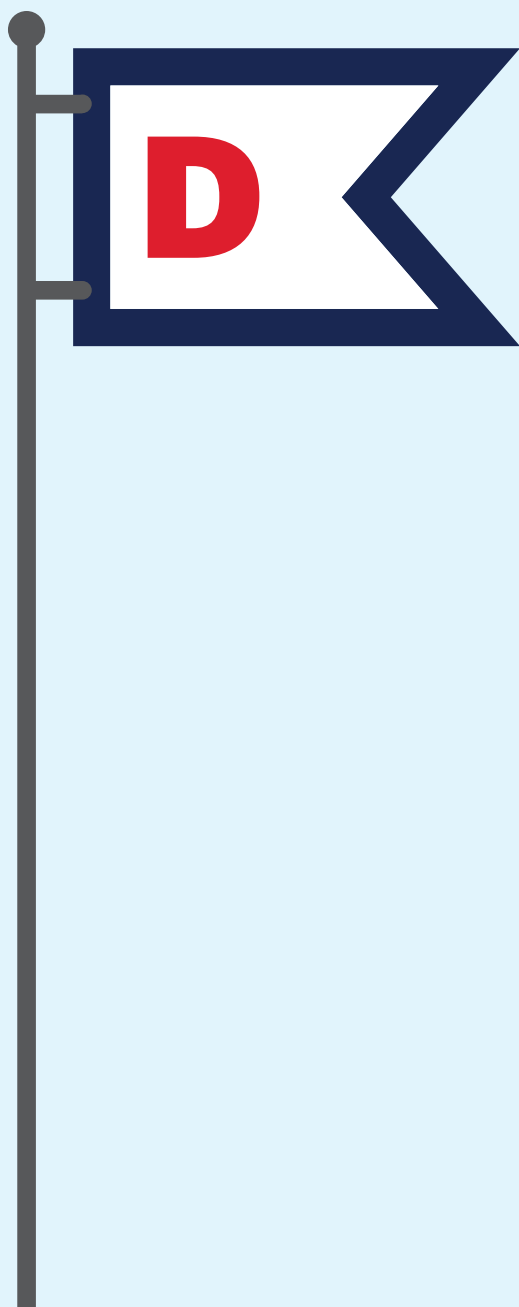
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Blue Book

Daniel Cole
Richmond, Virginia
2013

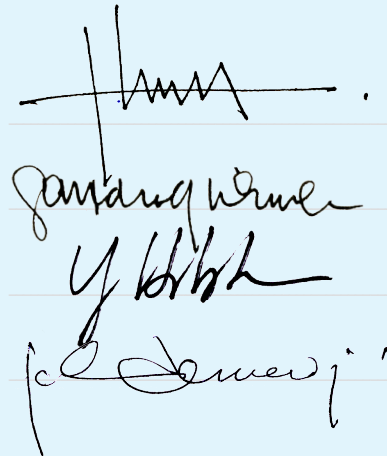
Faculty

John Malinoski

Sandra Wheeler

Yuki Hibben

John DeMao

The image shows four handwritten signatures stacked vertically on a light blue background with horizontal lines. The first signature is for John Malinoski, the second for Sandra Wheeler, the third for Yuki Hibben, and the fourth for John DeMao.

John Malinoski, Primary Advisor
Associate Professor,
Department of Graphic Design

Sandra Wheeler, Secondary Advisor
Associate Professor,
Department of Graphic Design

Yuki Hibben, Reader
Assistant Professor,
Assistant Head of Special Collections and Archives

John DeMao
Director of Graduate Studies,
Design: Visual Communications

David Shields
Chair,
Department of Graphic Design

Dr. James Frazier
Associate Dean of Graduate Studies
& Faculty Affairs,
School of the Arts

Dr. F. Douglas Boudinot
Dean,
Graduate School,
Virginia Commonwealth University

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Paper Monday Page No. 1 Sec.
Outline Severn Valley
Camera Setting 3.2 x 4 1/2"

Yellow Mystery

A photograph found at my family's farm house in rural Dudleyville, Alabama. Abandoned for years, many of the items I found there altered my way of thinking about design.

Written Word

In the woods too, a man casts off his years, as the snake his slough, and at what period soever of life, is always a child. In the woods, is perpetual youth.

excerpt from *Nature*, Ralph Waldo Emerson

abstract

Alain De Botton writes in *The Architecture of Happiness*, that “any object of design will give off an impression of the psychological and moral attitudes it supports.”¹ Interpreting design then is done by understanding the attitudes of the designer, which either will or will not resonate with the viewer. I may consider the formal and conceptual merits of an object of design, but ultimately my attitudes determine whether the object will have resonance with me.

These “attitudes” are, anthropologically speaking, *values*: what a person finds most good, proper, or desirable in life. Values are the key to the creation of objects of design that resonate.

The purpose of this study is to gain insight into my values and refine their manifestation in my work. By defining those values, I can examine how my work might resonate with others.

introduction

As a boy in rural Alabama, I often built dams in the creek behind our house with mud, sticks, and clay. When the water in the creek began to rise I would cut into the clay, allowing the water to recede and flow out. I would then set out to find mimosa branches with which to build a lean-to while I watched the water resume its course. The woods that surrounded my home were littered with these structures and little tributaries.

The paths of those woods are as clear to me today as they were then, though I have not seen them since I was a child. To know the land was paramount – it was shaped by my hand and action. I found a fierce independence in what I did, free as I was to build my kingdom.

Much of who I am was determined at a young age. Being in the woods, playing the builder ingrained in me many of the values I hold today: a love of making things with what is available and a desire for the freedom to do so. Though adulthood has done much to alter my way of thinking, I have retained many of my childhood ideals.

As a graphic design student, I rarely experienced the sense of certainty that I felt as a child. Each project culminated in a struggle to perfect my work, which never truly met my expectations. Yet, I began to find new techniques that worked for me.



Yellow Mystery

An image from the farm house book, *Yellow Mystery*. Pieces like this, which is a seemingly accidental collage found in the farm house, inspired the creation of the book.

I was intrigued by images altered and abstracted through processes of reproduction. I used chemical acetone to transfer images from printed paper to other surfaces. I also used the photocopier to successively duplicate images. The results of both techniques, while wild and imperfect, were beautiful.

The scanner and I became fast friends. Buzzing along as it did, saving experiments that I had made through acetone transfers and photocopying. I no longer expected perfection from these machines. Instead, I began to appreciate the opposite, the flaws and foibles.

I also began collecting ephemera from thrift stores and garage sales. As a student in anthropology, collecting was not new to me. I had spent hours digging for pot sherds along river banks and sorting them piece by piece. Thus, I began to see a connection between design and my collected piles of dusty magazines, books, and ephemera.

Collecting became a new basis for my approach to design. I concentrated on finding illustrations in old books and exploring how to repurpose them into elements of design. Without knowing it, I became a *bricoleur*: someone who creates work from the materials that happen to be immediately available to them. Although I was already practicing *bricolage*, my introduction to the term came later, during a design criticism workshop.²

A chance trip to the family farm house in rural Alabama yielded a treasure trove of artifacts. Abandoned for years, it was the last home of my late uncle. A collector himself, he had amassed a large store of mementos and ephemera. Magazines, books, and photographs filled an entire room, while outlying closets and cabinets contained even more.

On a bedroom floor, surrounded by magazines, pamphlets, and Catholic catechisms, I found an old photo album. The spine cracked as I thumbed through the pages. I saw my uncles as teenagers, younger than myself,

smiling beside cars and riding dirt bikes. A surprising photo showed my mother together with a young man I did not know. She described him as her “Cherokee-Indian boyfriend.”

I began scanning yellowed photographs, letters bound with cord, and bric-a-brac. During the process, I stopped to examine the images and read the letters. I felt the thrill of scavenging collapse when I realized that I had not plundered a hoard of antiquities, but the contents of many lives.

The lives of my uncles, aunt, mother, and grandparents were all there. Through report cards I learned who had done better in school. Photographs documented camping trips in the Appalachians, pets, and even marriages. I began asking my mother questions about the images and objects I was finding. Why was the register for the funeral of her third grade bus driver something my uncle kept? Who had colored in every issue of my grandfather’s *The American Rifleman*?

Few of my questions were answered easily, but I began to develop a hypothetical narrative of my family based on the artifacts. I relayed this narrative in a small book called *Yellow Mystery*, illustrating each section with the images I found. The book tied the artifacts to a time and place, revealing stories that were sometimes very personal.

I cannot say that I have cried while designing many things. Yet, while compiling the farm house book, I wept as I typed. The weight of familial history and relations now past had become real. If asked to identify a single moment, one that changed the course of my work, it would be crying at my kitchen table—the scanner buzzing in the background.



Yellow Mystery

An image from a issue of my grandfather’s *The American Rifleman*. The face of the man had been drawn over with a crayon years before. Who was this man and who had defaced the image?

value and design

The farm house, its artifacts, and the book have become essential to me. Where I once searched for curiosities, I now look to find a resonance. Is there a more powerful feeling than that, to feel that something has understood me, and I it?

In his book, *The Architecture of Happiness*, Alain de Botton writes that any work of design that resonates with us, speaks to us about the kind of life we want to lead. If we dislike a building, it is not due to “a mysterious visual preference,” but because we do not like the life we imagine occurring within. “Beauty,” he writes, “is a sign that we have come upon a material articulation of certain of our ideas of a good life.” ³

In essence, our own ideas of what is best in life determine whether a work of design will resonate with us. These ideas correspond to the *anthropological* definition of values: our personal conceptions of what is ultimately good, proper, and desirable in human life. ⁴ Our values are therefore paramount to how we create design.

This connection between values and design does, however, create problems. For the anthropologist, value is difficult to describe. David Graeber’s book, *Towards An Anthropological Theory of Value*, details the difficulties of surmising a comprehensive theory of value, or even a single definition of the word. Value has anthropological, economic, and sociological meanings and no definition is complete without all aspects. ⁵

While there is no universal definition of value, I define it as an individual’s opinion of what is good, proper, and desirable. Values are integral to my approach to design, though I understand that an approach based on my personal values will not be universal. To understand design, then, I must know my own values.

perceived values

What does my work say about my values? Before my experience in graduate school, I held certain beliefs about my creative process. For instance, I considered handcraft the purest method of creating design.

The farm house book, *Yellow Mystery*, has been a touchstone in my design process for many years and is responsible for the early iterations of my values. It was through creating that book that I was introduced to the practice of archiving, bricolage, and a higher esteem for handcraft over digital design.

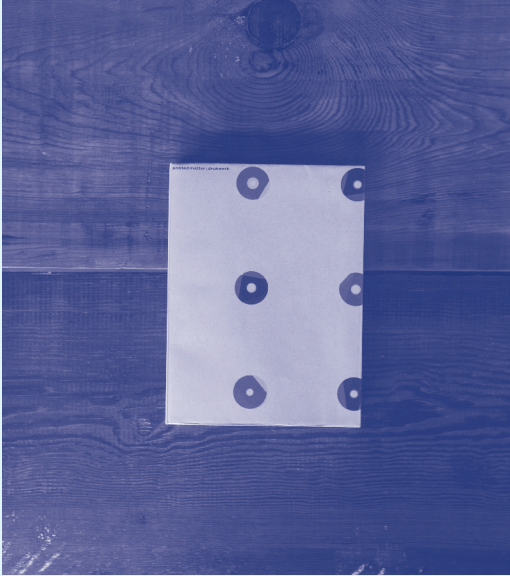
My graduate studies have encouraged these beliefs to evolve. Through practice and reflection on my work to date, I have been better able to define what it is to me that is most good, proper, and desirable. While handcraft has its merits, as a singular approach it is limiting.

In the following chapters, I will explore my former values compared with what I now believe to be my true values.

Notes

Written Word

1. De Botton, Alain. *The Architecture of Happiness*. New York: Vintage Books, 2008, 72.
2. Alice Twemlow, “2012 Summer Intensive” (workshop, School of Visual Arts, New York, June 4, 2012).
3. De Botton, Alain. *The Architecture of Happiness*. New York: Vintage Books, 2008, 72.
4. Graeber, David. *Toward an Anthropological Theory of Value*. New York: Palgrave, 2001, 15–16.
5. Graeber, David. *Toward an Anthropological Theory of Value*. New York: Palgrave, 2001, 15–22.



Printed Matter

Pictured here is the last monograph of Dutch designer Karel Martens. I was inspired by this book to translate design into mediums other than paper, such as fabric, vinyl, and wood.

People & Precedents

Books
Designers
Writers



Take Ivy

Take Ivy documents four Japanese photographers' candid images of Ivy League style on college campuses in 1965. This book inspired my visual approach to bold, unadorned typographic works. One particular interest I share with the authors is graduation sweaters and shirts. These items simply proclaim the date of the wearers intended graduation, such as 1968.

My interest in these simple typographic works and their accessible messages led to my work with flags such as *The End*.

Printed Matter

For many years, the work of Dutch designer Karel Martens has intrigued me. His work is infused with color and experimentation with found objects. I first became aware of Martens through his prints of bolts, washers, and common machinery.

The way Martens uses recycled telephone books, calling cards, and other ephemera informs my own work in bricolage. My interest in sewing objects of design began when I saw his translation of letterpress prints on embroidered cloth, pictured here.



It Is Beautiful-- Then Gone

This monograph of designer Martin Venezky was one of the first design books I encountered as a student that did not rely on a highly Swiss style of grid construction, but rather a compositional intuition.

In the back of the book, Venezky lists the objects that were once found on his office wall. His collection of objects, ranging from scraps of paper to posters, all convey stories that seem to stimulate his work.

I was inspired by Venezky's ability to weave objects from his collection into projects that at first glance seem to be unrelated. As he works, the objects take on new relevance and become essential to the piece. I have tried to incorporate this notion into my own practice through bricolage.





David Colley

David Colley's work, humor, and prolific output have impressed me ever since I met him. Colley's expressive color and typography have influenced my work and graduate studies.

The Making of Fantastic Mr. Fox

In this book, Wes Anderson details the production of his stop motion film, *The Fantastic Mr. Fox*. Anderson's meticulous creation of atmosphere and nostalgia through design and production are unlike any other director today.

The page on the right served as a reference while working on my own scale models for the *Charlotte Cheetham* poster and *The People*.



Photographs of the landscape and the tree being assembled in the workshop. The landscape was sculpted by hand and then covered with dried twigs, tea leaves, and cut-up air conditioner filters to create the texture of leaves and grass.

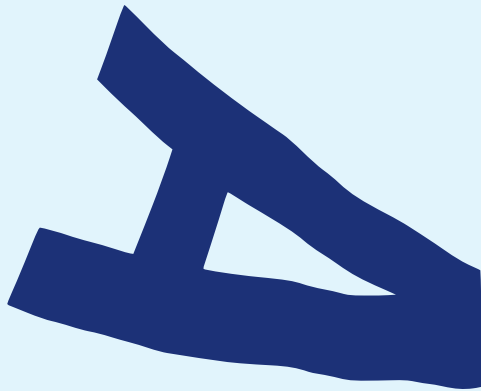
A TREE ON A HILL 27

Work, By Value

Bricolage

Material & Process

Curation & Collection



French Letters

This letterform was produced using a combination of found letters in the *French Letters* project and a distortion caused by scanning. This process is owed to Bruno Munari.

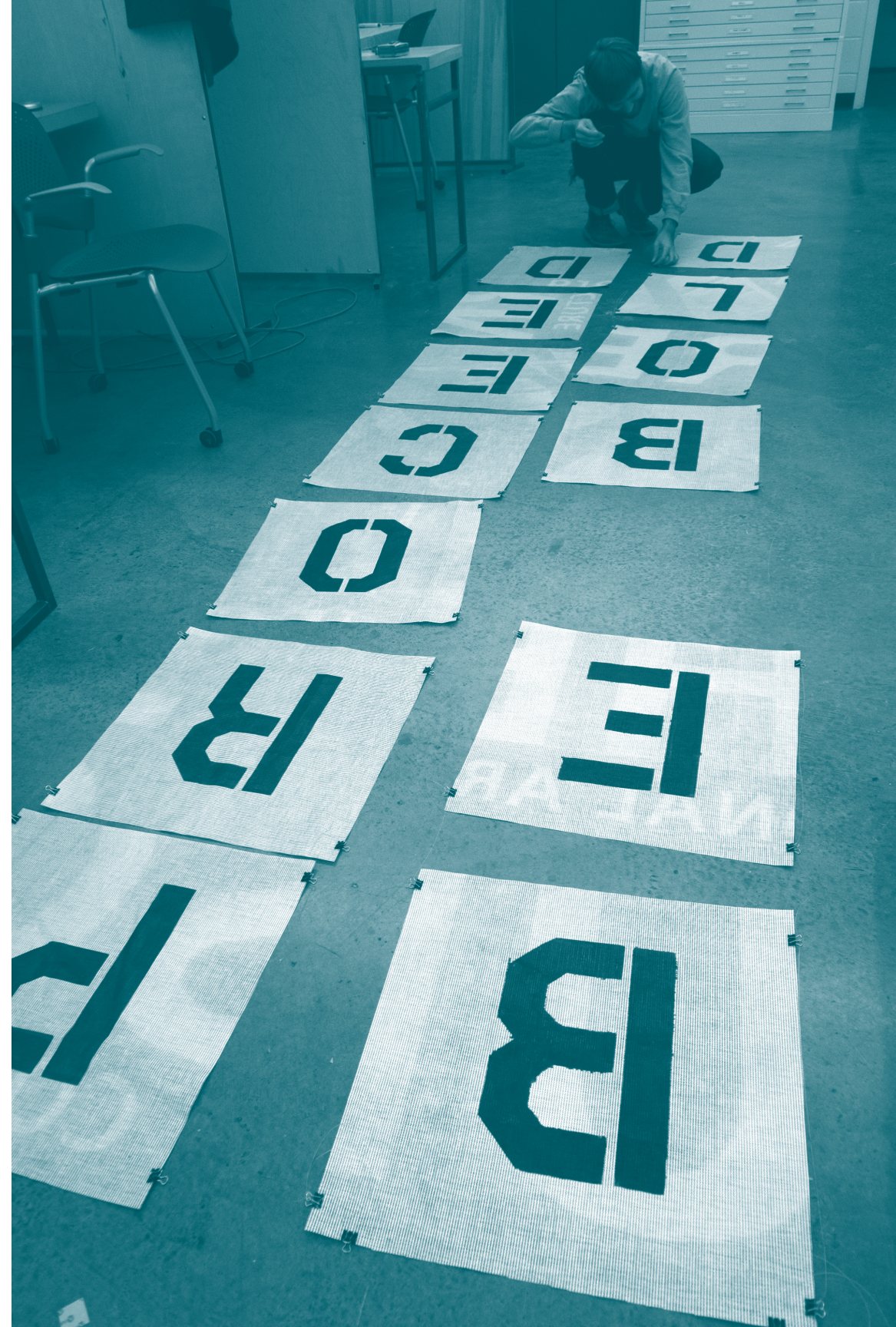
Bricolage

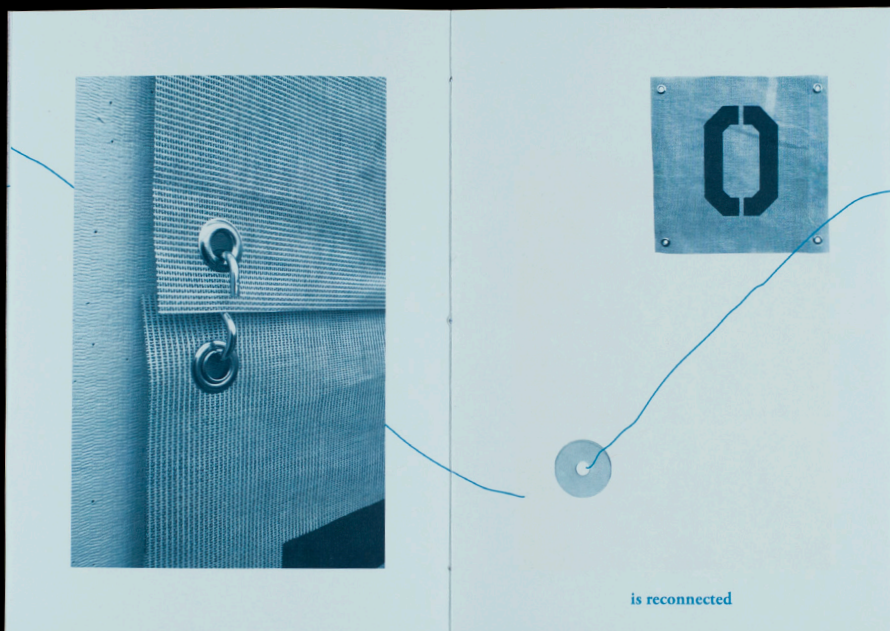
The practice of creating works of art or design with only that which is freely available.



Proceed

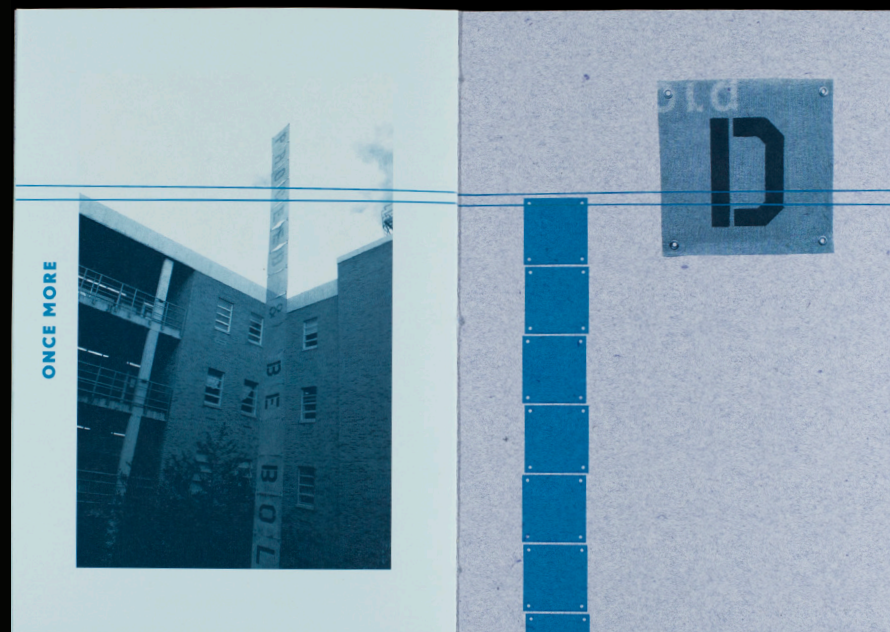
For this project, I was given a vinyl banner from the Virginia Center for Architecture. The banner had been used to promote a show of southern architecture. The image was of the Rural Studio's Yancy Chapel in Greensboro, Alabama.





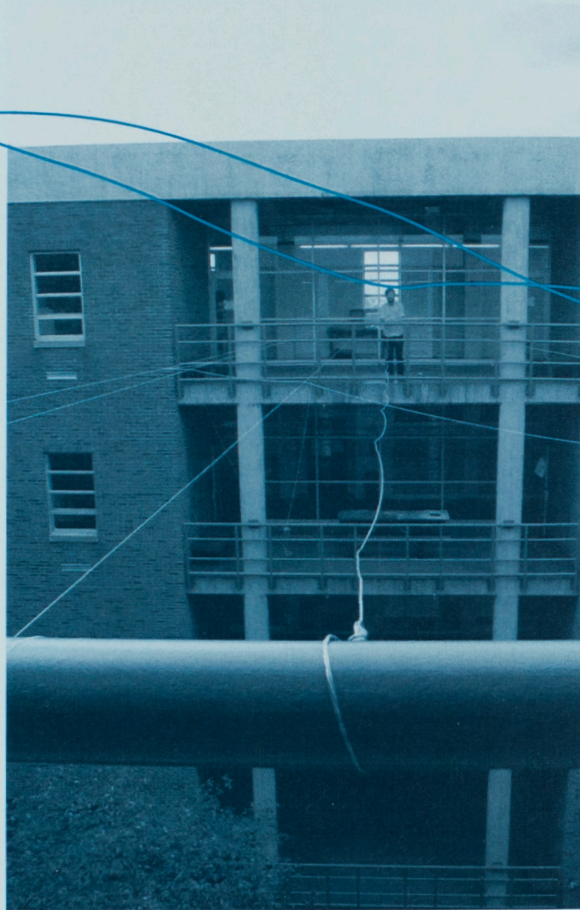
Proceed

The Virginia Center for Architecture (VCA) had stored a banner in their basement that was no longer in use. When storage space became a problem, they asked the VCU graduate students to find a solution that would promote the museum in Richmond.



Proceed

Rather than create a new piece with the banner, I chose to use the banner itself as a basis for a new modular and reusable banner system for the VCA to promote events. The image of Rural Studio chapel inspired me to investigate the architect Samuel Mockbee.



and tossed across a void

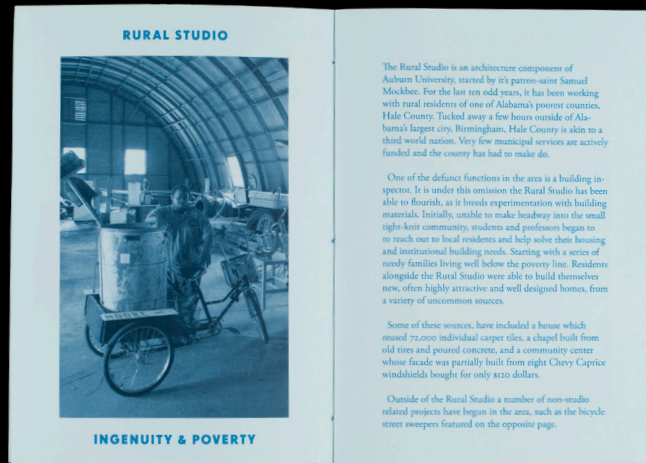


Proceed

The banner pictured to the right was hung above the courtyard of the Theresa Pollak Building on VCU's campus. Samuel Mockbee's final words "Proceed and be bold." were displayed for students just before the end of the Fall 2012 semester. The image above shows the banner being assembled.







Architectonic

As research for *Proceed* I created this book, which documents my readings and findings on architecture. The book, like *Proceed*, was created with thrift in mind. Printed in one color on 8.5" by 11" sheets, both books were printed and bound for minimal cost.



The People

This book documents a semester long assignment to create a monument for an endangered, disappearing, or extinct culture. During my undergraduate studies in anthropology, I became interested in the Native Americans of the Southwest, especially the Navajo people. The book I created, *The People*, refers to the literal translation of the Navajo's name for their tribe.

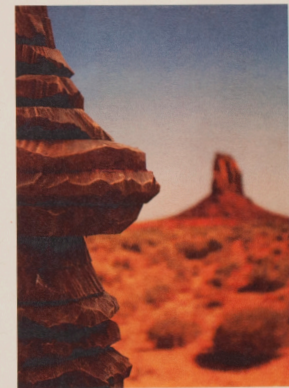
The People began as an investigation into the blankets of the Navajo, which are woven in bold colors with repeating geometric motifs. This eventually led to an exploration of their myths and the regions which they inhabit to this day.

THE PEOPLE

a study
in the work
of the Navajo

—

Daniel Cole





The People

Pictured here is the completed scale monument for the Navajo. The model was built from foam used for housing insulation and then painted to resemble the rock formations found in the American Southwest, techniques I learned from studying train modeling.



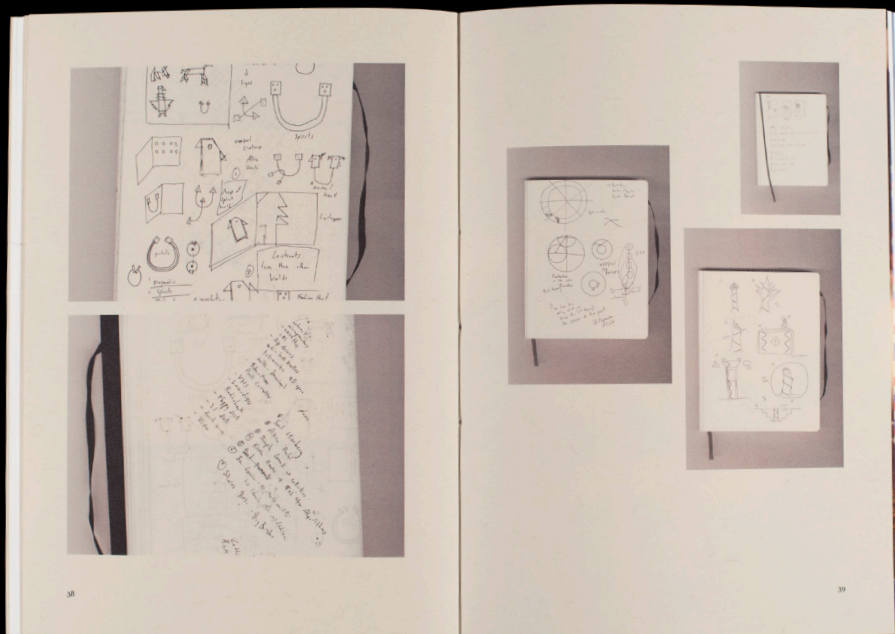
The People

While working on *The People*, I had access to a silkscreen printing studio. There I began to experiment with images related to the Navajo.



The People

Above is a print of the monument and a Navajo word which translates to *skinwalker*, a concept similar to a werewolf. My interest in the phonetics of the word and intuition about composition combined to make this print possible.



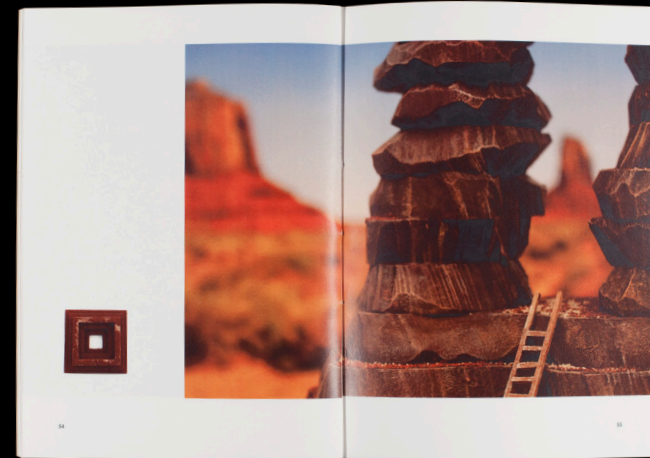
The People

One of the activities this book refers to is the field book that I kept while working on the monument. Professor Rob Carter, advised us to keep a detailed account of the monument creation process. This was a way to collect and archive various scraps of the project.



The People

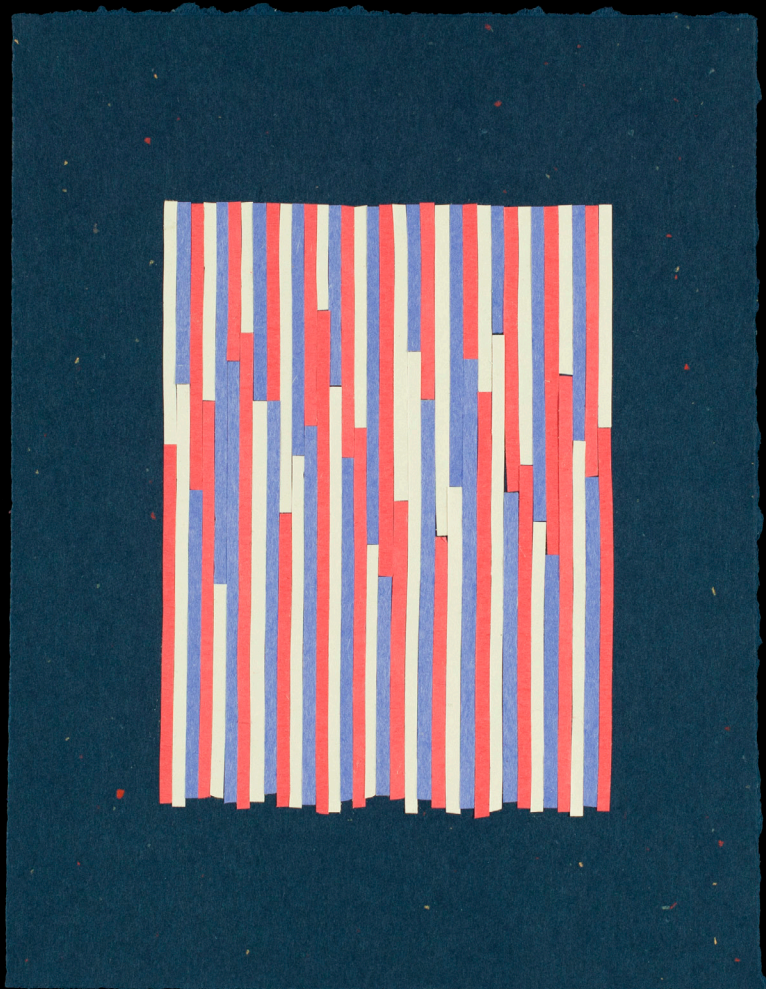
Much of *The People* documents the process, including many of the mistakes and various iterations made while creating a work. Every photo, note, sketch, and cut paper exercise was collected and organized into spreads, which accounts for most of the book.



The People

The completed monument is shown here, along with its depiction in *The People*. Within the book, the monument was photographed against an image of a mountainous desert, giving the impression of scale and its intended construction site.





The People

While working on *The People*, I began studies in cut paper which reference the blanket making techniques of the Navajo and my interest in bricolage. Both pieces make use of found paper and a geometric composition similar to Navajo weaving.



Charlotte Cheetham

As part of an ongoing lecture series, I was asked to design a poster for the visiting design blogger and critic, Charlotte Cheetham. Cheetham's writing often deals with design that "dialogues with art, editorial and curatorial activities."



Charlotte Cheetham

For the poster, I focused on Cheetham's activities as curator and organizer of shows of design related books. I constructed a small table by hand in homage to her "DIY" approach to events and the visual spirit of the work she curates.

The Hat / Scissors Badge

Created for the MoB + Storefront space in Richmond, Virginia, *The Hat* was a collaborative project that involved myself, James Walker, and the instructors and students of an applied design studio class which combines fashion, graphic, and interior design.

Unable to fund our original vision for the project, this project became an exercise in bricolage. MoB + Storefront provided us with bamboo poles, and taught us how to split and bend them to form the frame of *The Hat*. Once we shaped the initial frame, we covered the surface with a yellow tracing paper. As the form came to resemble a hat, a brim was added by students to complete the idea.





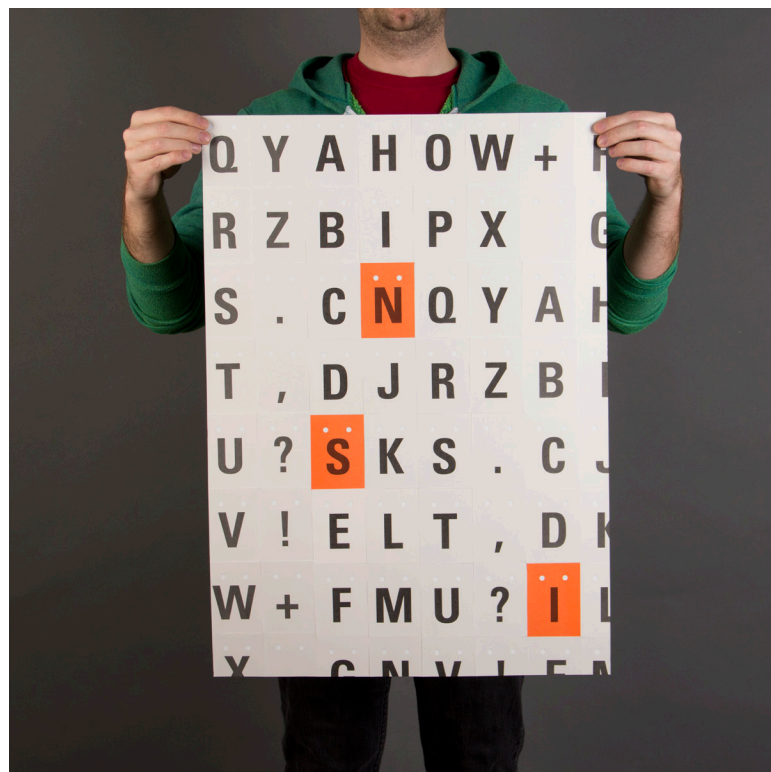
The Hat / Scissors Badge

Once the hat was built, a student from MoB designed a symbolic “badge” of a chicken, which was attached to the hat to celebrate its completion. I then proposed that such “badges” be attached to *The Hat* to celebrate events in the space.



The Hat / Scissors Badge

I created a “merit badge” from inexpensive tissue paper to commemorate everyone involved in the piece’s construction. A tradition of creating badges for *The Hat* and events continues today.



French Letters

This project was created to make use of a series of small cards printed by a former graduate. The cards were printed incorrectly and then discarded. I retrieved the cards and repurposed them for new imagery and other projects.





The End

An image of myself holding the final result of a study into the making of flags. The process of making this flag allowed me to examine my values in relation to the production of objects.

Material & Process

The ultimate goal of all visual artistic activity is construction!

Walter Gropius, *Manifesto*

The End

The End was made to remind me and my fellow classmates of the close of our graduate experience. My interest in flags stems from their ability to communicate concepts in very direct methods, often utilizing only color and composition. A flag is also a vehicle for delivering graphic content without an external mechanism of mass production, as I need only purchase a simple sewing machine for the production of the flag.

One of the advantages of producing flags was the ability to use cheap, colorful fabrics. An issue with the production of most objects of design is the reproduction of color. When producing a flag I was able to purchase vibrant colors of cloth for very little cost, often less than seven dollars. I found that producing flags gave me a great deal of control over content, color, and price.





The End

Made largely by hand, *The End* is the first flag in a series that questions my values related to production and messaging. Can an object exist as both an item of handmade quality and also the product of rapid mechanical production? I found I was less concerned with the handmade aspects of this flag, but more the quality of materials and precise production.



The End

An unintended possible message of this object comes from the use of the font Tannenberg. The font was at one time associated with the Third Reich and its use of propaganda during World War II. Interestingly, the font was likely created by a Jewish German typographer and is still widely used in Germany for many ordinary products that employ a stereotypical “German” visual language such as on beer and bread products.

Tannenberg was selected for its geometric construction, which aided in the process of applying the felt lettering to the cloth flag. Despite this, the historical significance of the former fascist regime might be felt upon viewing.



Signal Flag

The flags of the international maritime signal system are used by ships to communicate without radio signal or words. Each flag represents a letter and a status for the ship. For example, “Victor” for the letter V and the status “I require assistance.”

This flag while not a reproduction of a maritime signal flag, draws inspiration from that tradition. This flag has no inherent message, but is an investigation into a system of flags, which makes no use of typography for communication.

Victor Signal



Signal Flag

While this signal flag makes no communication apparent, the international maritime signal flags have in recent years become objects, seemingly, tied to the lifestyles of the wealthy. Often appearing as interior decoration on high-end consumer websites, such as Apartment Therapy and Best Made Co. ^{1,2}

A trend I believe, linked to flag use in yachting and other activities traditionally linked to the affluent.





It's Not Safe To Go Alone

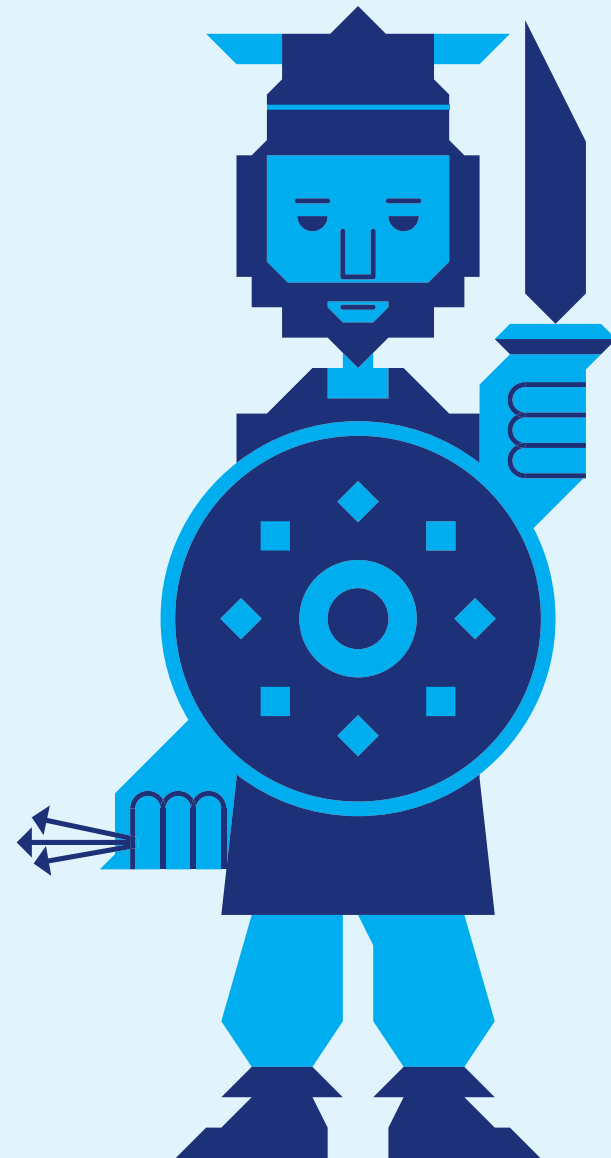
What began as an installation centered around community and protection, turned into a series of prints and illustrations. These works are based on a print purchased from a thrift store.

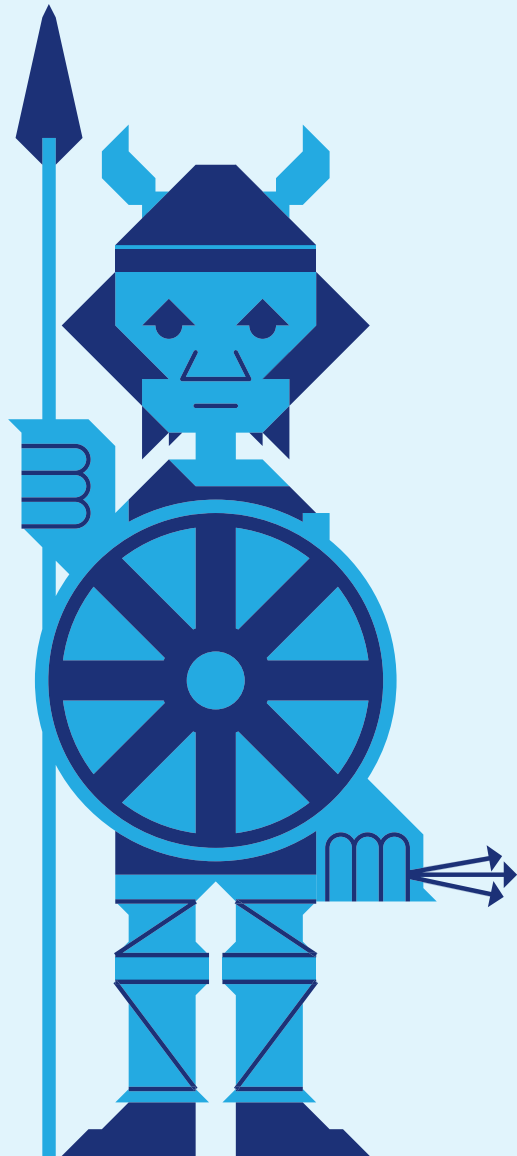


It's Not Safe To Go Alone

While the symbolic content of this project was light and fun, it is noteworthy that this project required me to learn sewing from my mother. Rather than pay for the banners to be printed, I took it upon myself to learn sewing during a winter break at home. If not for my mother's help, I may not have been able to learn sewing in time to complete this project.

Sewing allowed me to produce low cost projects that I normally would not have thought to be feasible: flags, pennants, and banners.





It's Not Safe To Go Alone

The construction of the banners by my mother are of a very high quality. The printing quality of the images is not as high. Since I was unable to achieve a suitable print on the heavy canvas, I resorted to laser cutting felt for a more precise result in later fabric projects.

Split Fountain / Overprints

After listening to a presentation by designer David Colley on his work with posters I was interested in one of his comments. Colley's anecdotes about the use of split fountain printing encouraged me to explore the technique in my own work with screen printing. The gradient in these prints is achieved by printing with two or more inks until the are inks blended together. The intensity of color and geometry in these prints is owed to Colley's influence.

While the idea is simple, the execution of a split fountain is not, and requires a great deal of trial and error. Each print is slightly different from the one before it. While this creates a situation where the designer and printer are not fully in control, I found that my intuition was of greater value than use of other more precise methods, such as digital printing.

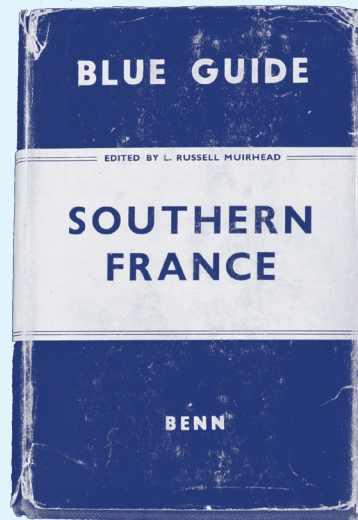




Split Fountain / Overprints

Another advantage of printing by hand was the ability to reposition design elements intuitively. This is a contradiction to my nature of working in a calculated, rational manner. The work of Karel Martens and Bruno Munari inspired these attempts.

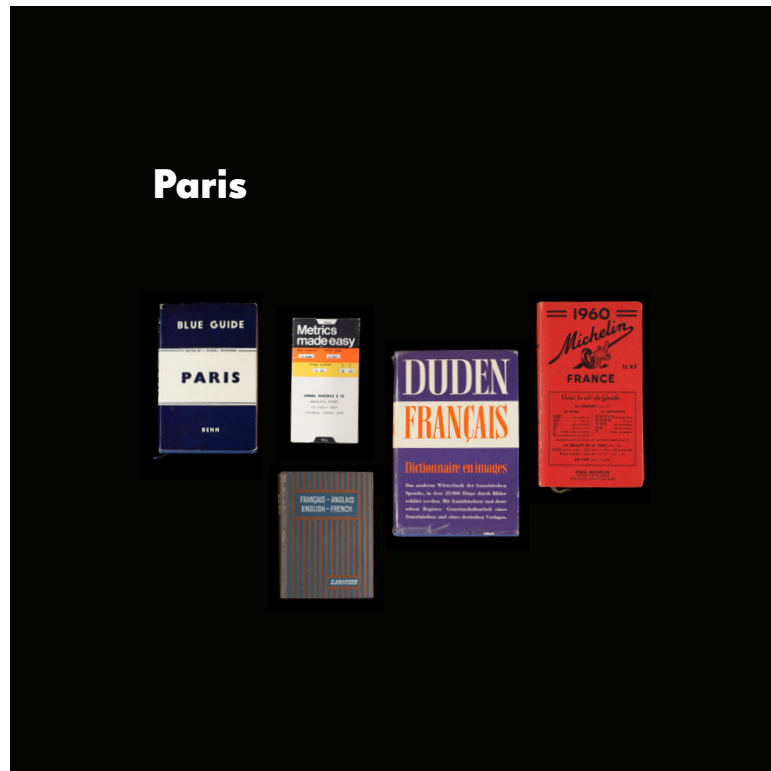




Curation / Collection

Above

This book was found at a library book sale during my graduate studies. The contents of this book proved to be from a Richmond, Virginia native whose books contained items from his travels.



Found in Books

In the library sale, I discovered a number of used international travel books. While thumbing through the books I discovered that many of them contained tickets, notes, photos, and other artifacts related to the previous owner's travels.



Found in Books

It became apparent that most of the books belonged to a single person, as I scanned each piece and arranged the collection by destination. After searching local newspapers I discovered that the owner had passed away. An obituary notice noted his love of travel.

206 y 204.
Hto. Lucian, Bobell y Bobels.

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TORRE DEL MIGUELETE
(SIGLOS XIV - XV)

ALTURAS: campanas 37 m.; terraza 51 m. Total: 70 m.

Companas reloj: MIGUEL-VICENTE. año 1852, 11000 kgs
VICENTE FEUERER, hacia 1756, 74 >

Campanas	año	kgs.	Campanas	año	kgs.
MARIA. . . .	1544	5590	PABLO. . . .	1489	767
JAIME, antes de	1440	5075	BÁRBARA. . .	1681	767
MANUEL. . . .	1621	2560	CATALINA. . .	1550	512
ANDRÉS. . . .	1605	2047	VIOLANTE. . .	1725	409
NARCISO. . . .	1529	2047	URSULA. . . .	—	407
VICENTE. . . .	1569	1740	ELOY.	1816	260

Lea al dors. — Tournez s. v. p.
Please turn over. — Bitte wenden!

Toros de la Real Maestranza de Caballería
RONDA
VISITA
733 3 ptas.

Notes

Material & Process

1. Best Made Company. Nautical Flags. Best Made Company. Web. April 21, 2013, <http://www.bestmadeco.com/products/nautical-flags>.
2. Instantly Interesting: Flags as Wall Art. Web. April 21, 2013, <http://www.apartmenttherapy.com/instantly-interesting-flags-as-150527>.

Analysis

Value Changes
Predictions

value changes

To know my work I must know my values. I must also continually assess my outcomes and processes, whether they are intentional or unintentional. At a recent lecture, the designer Keetra Dean Dixon said she has had success in analyzing her work in much the same way.¹

I have begun to synthesize my ideas and find new directions. Designing the book around my family farm house began this process. The book dealt with my notions of relation and inheritance, issues which only came to light through collecting and reordering the objects I found.

Knowing my work through my values is one of the most important assets I have as a designer. Through this process I have learned to value collecting, color, curating, found objects, intuition, thrift, and the qualities inherent to materials. Understanding these values and their origins is an ongoing but exciting process.

This exploration of values has also led to the evolution of my former ideals. The esteem I once held for the practice of handcraft, I can now attribute to my desire for intuition over rationality. I have also found that I am not an archivist. While my work does often center around the collection of objects, I cannot claim that I am truly interested in the rigor required for the preservation of an archive.

predictions

Bricolage is a technique that I have found valuable again and again. Reordering the objects from the farm house allowed me to truly examine them. Collecting objects led me to appreciate them, but by using them as the raw materials for my work, I acquired an intimate connection to the artifacts. I developed a deeper sense of their meaning and significance.

The practice of bricolage in my work is one that continues now with the enhanced knowledge of my true values. The requirements of an object I might collect are that it is colorful, inexpensive, easy to manipulate, readily available, and if possible, imbued with a story. I now understand that bricolage and my values are invariably intertwined.

As my ideals change, so might the things I collect. While I believe the lessons of childhood remain throughout life, the understanding of those lessons is continuous. With that knowledge I shall, again, in the words of Samuel Mockbee, 'Proceed and be bold.'

Notes

1. Dixon, Keetra. *Objects+Methods Lecture*, Keetra Dean Dixon for VCU Department of Graphic Design, Richmond, VA, January 30, 2013.

Bibliography

Referenced and useful works, alpha by author.

Anderson, Wes. *The Making of Fantastic Mr. Fox*. New York: Rizzoli, 2009.

This book details the production process of the film *The Fantastic Mr. Fox*. It has inspired my work because of its attention to detail in the creation of the puppets, sets, typography, and minutiae of a stop motion film. Having created a number of models myself, I often looked to this book as a resource.

Bachelard, Gaston, and M. Jolas. *The Poetics Of Space*. Boston: Beacon Press, 1994.

I found the writing in *The Poetics of Space* to be a refreshing departure from dense academic writing about the subject of space and place. It is an excellent reference for writing that is both poetry and discourse.

Bringhurst, Robert. *The Elements Of Typographic Style*. 3rd ed. Point Roberts, WA: Hartley & Marks, Publishers, 2004.

Widely considered the standard guide for typographic nuance, I found myself referring to *The Elements of Typographic Style* repeatedly. The book's charts for determining proper line lengths in setting type are ones that I refer to frequently. I cannot give up rationality easily.

Cheng, Karen. *Designing Type*. New Haven, CT: Yale University Press, 2005.

Designing Type is the first book I have found that illustrates the mechanics of completing a typeface from beginning to end. This was very informative not only for creating two typefaces while in graduate school, but also for understanding typography at deeper level.

Cline, Ernest. *Ready Player One*. New York: Crown Publishers, 2011.

Ready Player One is an adventure novel set in the near future, but spends a great deal of time referencing nostalgia for the 1980's. I read this book for pleasure, but it ultimately led me to a number of notions about the power of nostalgia. Some of those notions are apparent in my interest in books such as *Take Ivy* and works like *The End*.

Dean, Andrea Oppenheimer, and Timothy Hursley. *Proceed And Be Bold: Rural Studio After Samuel Mockbee*. New York: Princeton Architectural Press, 2005.

Coming from Auburn University in Alabama as an undergraduate I was already familiar with the work of Samuel Mockbee and the Rural Studio, but this the second book on the subject helped me to understand *how* Rural Studio was able to achieve some of its success. Mockbee's perspective on community and ethos inspired much of my work on *Proceed* for the Virginia Center for Architecture.

De Botton, Alain. *The Architecture of Happiness*. New York: Vintage Books, 2008.

The Architecture of Happiness introduced me to the idea that our preferences in design are based more on our experiences than anything else. De Botton's explanation of why design resonates with a viewer is one of the most significant ideas I have learned in graduate school. His introduction to architecture was extremely beneficial in preparing me to work on an architecture related project. I refer to De Botton as a touchstone for clarity and accessibility in writing.

Dixon, Keetra. "Objects+Methods" Lecture, Keetra Dean Dixon for VCU Department of Graphic Design. Richmond, VA. January 30, 2013.

This lecture helped me to realize that not only is it pivotal to analyze a work for its successes and failures, but also for the motives underlying its creation. Keetra's approach has allowed her to focus on her true interests. I believe this viewpoint is easily applicable to values.

Glenn, Joshua, and Carol Hayes. *Taking Things Seriously: 75 Objects with Unexpected Significance*. New York: Princeton Architectural Press, 2007.

A collection of short essays on why objects and their design are meaningful. This book was important to the development of my thesis and writing for its ability to express thoughtful notions on the design of objects in short, conversational one page essays.

Graeber, David. *Toward an Anthropological Theory of Value: The False Coin of Our Own Dreams*. New York: Palgrave, 2001.

David Graeber contends with the anthropological issue of value and the problems that have occurred with attempting to define value. This book was most helpful for its outline of early viewpoints on value. I was able to use his review as a jumping off point for value and structuralism, as well as the varying definitions of value that exist today.

Hall, Sean. *This Means This, This Means That: A User's Guide To Semiotics*. London: L. King Pub., 2007.

This Means This, This Means That helped me to understand semiotics in a way that I had not before, through clear one page prompts and explanations. This book is a teaching aide for students only starting to comprehend symbols and metaphor.

Hara, Kenya. *Designing Design*. Baden, Switzerland: Lars Müller Publishers, 2011.

More than anything, *Designing Design* is a visual touchstone. Hara's thoughts on haptic design, design that is meant to be touched, mirror some of my ideas about materials and their importance.

Hayashida, Teruyoshi. *TAKE IVY*. Tokyo: powerHouse Books, 2011.

TAKE IVY was useful for its preservation of the fashion and culture of Ivy League students in the mid 1960's. The bold, but minimal use of typography in combination with sweaters and jackets informed my perspective on craft and fabric.

Hitchens, Christopher. *Mortality*. New York: Twelve, 2012.

Christopher Hitchen's last book, written just before his death in 2012. *Mortality* helped me to establish a tone as a designer and writer.

Klanten, Robert, Hendrik Hellige, and James Gallagher. *Cutting Edges: Contemporary Collage*. Berlin: Gestalten, 2011.

Cutting Edges is a collection of collage-based projects from artists and designers. It is an interesting visual survey of the practice of collage, but has very little writing. *Cutting Edges* was crucial in separating the practice of collage from bricolage. While both practices share a great deal, examining this book was of use in discerning the differences.

Martens, Karel, and Jaap Triest Van. *Printed Matter*: [on the Occasion of the Award of the Dr A. H. Heineken Prize for Art on the Recommendation of the Royal Netherlands Academy of Arts and Sciences, to Karel Martens,...]. London: Hyphen Press, 2010.

Printed Matter is a survey of the work of the Dutch designer Karel Martens. His work, which often takes objects from his everyday life combined with printing practices such as letterpress, was essential to me from a conceptual standpoint. The included interviews with Martens peers were useful for understanding his working practices.

McLuhan, Marshall, and Quentin Fiore. *The Medium Is the Massage*. Corte Madera: Gingko Press, 2001.

The Medium Is the Massage was crucial for my work in establishing that the vehicle through which a message is transmitted is as significant as the message itself. I believe this idea applied directly to both my flag making as well silkscreen printing.

Mitchell, Michael, and Susan Wightman. *Book Typography: A Designer's Manual*. Marlborough, Wiltshire: Libanus Press, 2005.

A thorough guidebook to classic book typography. It differs from the Bringhurst text in that rather than only write about a stylistic view of typography, the authors show a great deal of examples. This book has continuously influenced my practice of typography.

Munari, Bruno. *Original Xerographies*. Corraini 1st ed. Mantova: Edizioni Corraini, 2007.

Munari experiments with the office copier, pushing it to make images it was never intended to. *Original Xerographies* was of most use to me in establishing that I could use my hands, as well as machines, in the design process.

Perec, Georges, and John Sturrock. *Species of Spaces and Other Pieces*. London, England: Penguin Books, 1997.

Species of Spaces and Other Pieces is a collection of short essays about, among other things, how to write about and experience different kinds of spaces. Perec's series of writings that expand from the frame of his bed, his room, his building, and on up to the city were the most beneficial to me.

Royal Museums Greenwich. "Collections - National Maritime Museum." National Maritime Museum. April 14, 2013, <http://collections.rmg.co.uk/collections.html#!csearch;authority=subject-90161;collectionReference=subject-90161>

This is a collection of images of "house flags" from the United Kingdoms. These flags were used by merchant ships as identification and were pivotal to my development of a visual style for flags based on historical precedents. The construction of the house flags was helpful in learning an approach to the construction of my own flags.

Trebay, Guy. "Fashion Diary - Studying the Preppy Look and its Reference Points - NYTimes.com." The New York Times. http://www.nytimes.com/2010/07/25/fashion/25Prep.html?_r=0 (accessed April 15, 2013).

An article which details the influence that the book, *Take Ivy* has had on both the Japanese and American "Ivy League" fashion cultures.

Venezky, M. J. *It Is Beautiful-- Then Gone*. New York: Princeton Architectural Press, 2005.

This monograph of designer Martin Venezky was influential to me in developing the idea of bricolage as a process in design. What was very helpful are the annotations found in the back of the book. Venezky details every piece he has collected on the wall of his studio, ranging from interesting scraps of ephemera to large posters.

Glossary

archiving:

the act of archiving here describes collecting items, both physical and digital due, to their resonance with my values.

bricolage:

the practice of creating works with only that which is freely available.

handcraft:

in graphic design, the preference for the process of design to be carried out largely or completely by hand rather than by aid of a computer.

irony:

the conflation of two seemingly separate elements in graphic design.

nostalgia:

an interest in the qualities of the past that resonate with the viewer.

resonance:

the feeling imparted when a work of design has aligned with a viewers ideas of a good life.

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Thank you, Lindsey. I value your thoughts, editing, and many photographs found here.

Blue Book

Daniel Cole
Richmond, Virginia
2013

Blue Book

2013
