



## RECOMMENDED READING

Many of the titles listed below are available to CCA students, staff, and faculty at either the [CCA Libraries \(http://library.cca.edu/\)](http://library.cca.edu/).

### Artists & Designers of Note

**Boundaries** (<http://library.cca.edu/record=b1039321>)

Maya Lin

Simon & Schuster; Reprint edition 2006

A surprisingly lucid and accessible first person account of Lin's design process. If only there were some graphic designers out there that could write so elegantly and clearly about their work.

Recommended by Eric Heiman

**Cipe Pineles: A Life of Design** (<http://library.cca.edu/record=b1035326>)

Martha Scotford

W. W. Norton & Company; 1st edition, 1998

First woman inducted to N.Y.A.D. Hall of Fame.

Recommended by Steve Reoutt

**Despite Straight Lines** (<http://library.cca.edu/record=b1002362>)

Joseph Albers

MIT Press, 1977, or Yale University Press, 1961

His drawings rather than paintings, using, you guessed it — straight lines, to create 3D illusions in 2D. Good inspiration for an alternative approach to drawing and symbol work. I think I found my copy used after a 15-year search through dusty bookstores.

Recommended by Rob Hugel

**Diane Arbus: An Aperture Monograph** (<http://library.cca.edu/record=b1031087>)

Doon Arbus (Editor), Marvin Israel (Editor), Diane Arbus (Photographer)

Aperture; 25th Anniversary edition, 1997

One of the most important photographers of the 20th century, Diane Arbus teaches us how to really see through her often disturbing black and white photography.

Recommended by Leslie Becker

**For the Voice** (<http://library.cca.edu/record=b1044749>)

Written by Vladamir Mayakovsky

Designed by El Lissitzky

MIT Press, 2000

Whenever possible, go to the source, find the original, experience it first hand. Holding For the Voice, first published in 1923, in your hands is holding a landmark in modern graphic design history and one of the finest achievements of Russian avant-garde bookmaking, a tradition in which poets and artists collaborate. This book was inspired by "new optics," where letters become image and, as Lissitzky wrote, by "words that are seen and not heard."

Recommended by Jean Craig-Teerlink

**Inside/Outside: From the Basics to the Practice of Design**

(<http://library.cca.edu/record=b1015112>)

Malcolm Gear

Van Nostrand Reinhold, 1993

I think, out of print, and maybe a better resource for Level 1 and 2 faculty than for students, but you never know, some of my past students were suitably inspired. It includes many school projects and examples of student work from this longtime RISD GD1 professor, as well as examples from his professional practice circa 1965-1990.

Recommended by Rob Hugel

**Ndebele.** (<http://library.cca.edu/record=b1022468>)

Margaret Courtney-Clarke

Rizzoli International Publications, Inc., 1986

A spectacularly visual book documenting the graphic patterns of the Ndebele women of South Africa. A lesson about what can be done graphically with almost no resources.

Recommended by Leslie Becker

**Nine Pioneers in American Graphic Design** (<http://library.cca.edu/record=b1027973>)

R. Roger Remington, Barbara J. Hodik

MIT Publishers, 1989

Including William Golden, Lester Beall, Alvin Lustig, Ladislav Sutnar.

Recommended by Steve Reoutt

**Tibor Kalman, Perverse Optimist** (<http://library.cca.edu/record=b1032642>)

Peter Hall and Michael Bierut, Editors

Princeton Architectural Press, 2000

Recommended by Cinthia Wen

## Design Theory

### **The Aleph (in The Aleph and Other Stories)**

Jorge Luis Borges

Penguin Classics; Reprint edition, 2004

Recommended by Jeremy Mende

### **The Art of Contemplation**

Alan Watts

Society for Comparative Philosophy, 1972

A handwritten essay (with drawings) on the art of contemplation published by the Society for Comparative Philosophy in Sausalito, California. Being aware of the Beat Philosophy is local lore and understanding of an era. The ideas Watts presents are of a creative nature and foster inquiry into self.

Recommended by Dorothy Reminton

### **The Art of Looking Sideways** (<http://library.cca.edu/record=b1043267>)

Alan Fletcher

Phaidon Press, 2001

Recommended by Cinthia Wen

### **As Long As It's Pink. The Sexual Politics of Taste.** (<http://library.cca.edu/record=b1032169>)

Penny Sparke

Harper Collins Publishers, 1995

A really engaging book by a historian of modern design, Penny Sparke investigates the assignment of the roles of taste/design/gender.

Recommended by Leslie Becker

### **Bird by Bird: Some Instructions on Writing and Life** (<http://library.cca.edu/record=b1006977>)

Anne Lamott

Anchor, 1995

Replace the word "write" with the word "design" throughout this book and you're all set.

Recommended by Bob Aufuldish

The process of creating design as well. Dispels a lot of the "genius" myths around creative endeavors, and provides indispensable tips for research strategies and generating work.

Recommended by Eric Heiman

**Chasing the Perfect** (<http://library.cca.edu/record=b1054712>)

Natalia Ilyin  
Metropolis Books, 2006

This is a newer book that just blew my mind. It's a personal meditation on Modernism where Ilyin contrasts design's undying love for all that is modern with the ill effects Modernism has had on her everyday life. One of the more thought-provoking texts I have read in a long while.

Recommended by Eric Heiman

**Design Writing Research** (<http://library.cca.edu/record=b1007297>)

Ellen Lupton & J. Abbott Miller  
Phaidon Press; New Ed edition, 1999

I've had this book since I was in school, and it is still is about the only design text that successfully packages design theory and history in an intelligent, accessible and, god forbid, smartly visual way.

Recommended by Eric Heiman

**The Dialectics of Seeing** (<http://library.cca.edu/record=b1018471>)

Susan Buck-Morss

The MIT Press; Reprint edition, 1991

This is a penetrating guide to Walter Benjamin's seminal work which looks closely at design as a site of collective expression and of loaded representations — of technology and its social meaning, in particular, and of modernity and history in general.

Recommended by Emily McVarish

**The Evolution of Useful Things** (<http://library.cca.edu/record=b1005338>)

Henry Petroski  
Vintage; Reprint edition, 1994

Worth reading of the section called "Form Follows Failure."

Recommended by Bob Aufuldish

**Genius: The Life and Science of Richard Feynman**

James Gleick  
Vintage; Reprint edition, 1993

Reason 1 for reading: The practice of design and the practice of theoretical physics are remarkably similar in that both operate within constraints.

Reason 2 for reading: What we do is not terribly creative when compared to the work of those engaged in theoretical math and science.

Recommended by Bob Aufuldish

**Has Modernism Failed?** (<http://library.cca.edu/record=b1007829>)

Suzi Gablik  
Thames & Hudson; 2nd Rev edition, 2004

Recommended by Cinthia Wen

**Illuminations** (<http://library.cca.edu/record=b1011554>)

Walter Benjamin  
Schocken Books, 1969

"The Work of Art in the Age of Mechanical Reproduction"—this essay, in particular, is relevant to students of graphic design. Benjamin discusses issues that affect how we understand "art" that has been altered by technologies of reproduction. Although written in the earlier part of the 20th century, this essay is surprisingly relevant today. The introduction by philosopher Hannah Arendt clarifies the importance of Benjamin as a cultural critic. (There is also a new book of Benjamin essays, "Volume 2," which contains many short essays on a wide variety of topics. Not all of Benjamin's writings lie within the area of literary criticism. He is now considered to be the father of cultural theory.)

Recommended by Leslie Becker

**The Medium Is the Massage** (<http://library.cca.edu/record=b1042639>)

Marshall McLuhan and Quentin Fiore  
Ginkgo Press; New Ed edition, 2005

This is an exemplary work, demonstrating the capacity of graphic design to interpret and activate a text in continuously inventive ways, using only the tools at its immediate disposal and the basic structure of the book.

Recommended by Emily McVarish

**No Logo: No Space, No Choice, No Jobs** (<http://library.cca.edu/record=b1051796>)

Naomi Klein  
Picador, 2002

Recommended by Sandra Kelch

**A Thousand Plateaus** (<http://library.cca.edu/record=b1028146>)

Félix Guattari, Gilles Deleuze  
University of Minnesota Press, 1987

Recommended by Jeremy Mende

Film/Motion

**Art and Film since 1945: Hall of Mirrors** (<http://library.cca.edu/record=b1034438>)

Kerry Brougher, Jonathan Crary, Russell Ferguson (Editor), Bruce Jenkins, Kate Linker

Monacelli, 1996

Recommended by Cinthia Wen

**Designing for Interaction** (<http://library.cca.edu/record=b1057123>)

Dan Saffer

Peachpit Press; 1st edition, 2006

This book is a clear, concise account of what comprises good design for interaction. All modern websites are vehicles for interaction graphic designers who want to work for the web need to be thinking about interactivity. This book is the best I have seen yet to deal with this burgeoning topic. This book is recommended by AIGA.

Recommended by Steve Lyons

**Experience Design** (<http://library.cca.edu/record=b1042008>)

Nathan Shedroff

Waite Group Press; 1st edition, 2001

A personal, somewhat philosophical and sometimes surprising ramble through this broad ranging subject. A must read for anyone who thinks about and designs websites. It's all about the experience.

Recommended by Steve Lyons

**In the Blink of an Eye: A Perspective on Film Editing** (<http://library.cca.edu/record=b1057603>)

Walter Murch

Silman-James Press; 1st edition, 1995

Imagine your grandfather writing a small book comparing film to sight.

Recommended by James Kenney

An essay on film editing by the master. Many of his principles apply to any art medium

Recommended by Doug Akagi

## History

**Film Posters of the Russian Avant-garde** (<http://library.cca.edu/record=b1024015>)

Susan Pack

Benedikt Taschen Verlag; Original Ed edition, 1996

Recommended by Sandra Kelch

**Graphic Agitation** (<http://library.cca.edu/record=b1051363>)

Liz McQuiston

Phaidon Press; Reprint edition, 1995

It was agitprop/political work that got me interested in graphic design in the first place, and this book does a great job of gathering these materials from around the world. Very inspiring.

Recommended by Alysha Naples

**[The History and Power of Writing](http://library.cca.edu/record=b1032741)** (<http://library.cca.edu/record=b1032741>)

Henri-Jean Martin

Translated by Lydia G. Cochrane

University of Chicago Press, 1995

This book is a similarly exhaustive and valuable history of print "culture," though I do not find it to be as compelling a read or as socially aware as Eisenstein's book.

Recommended by Stuart McKee

**[The Printing Press as an Agent of Change](http://library.cca.edu/record=b1008318)** (<http://library.cca.edu/record=b1008318>)

Elizabeth Eisenstein

Cambridge University Press; New Ed edition, 1980

Unfortunately this book is no longer in print, but it is routinely available through used book web searches, though not necessarily at a cheap price. I think that it is an essential read because it functions as both an authoritative history of print "culture" which transcends the typical who-did-what-when approach, and also functions as a seminal history of the social implications of print media.

Recommended by Stuart McKee

**[Suffragettes to She-Devils](http://library.cca.edu/record=b1025543)** (<http://library.cca.edu/record=b1025543>)

Liz McQuiston

Phaidon Press, 1997

Recommended by Alysha Naples

## Information Design

**[Beautiful Evidence](http://library.cca.edu/record=b1056538)** (<http://library.cca.edu/record=b1056538>)

Edward R. Tufte

Graphics Press, 2006

Tufte opens Beautiful Evidence with the following quote from the British typographer Eric Gill: "If you look after truth and goodness, beauty looks after herself." Through the thinking, writing, design and production of his books, Tufte exemplifies what design (across all disciplines) should encompass: critical thinking, lucid communication, and beauty in form.

Recommended by Angie Wang

**[Envisioning Information](http://library.cca.edu/record=b1003658)** (<http://library.cca.edu/record=b1003658>)

Edward R. Tufte

Graphics Press, 1990

Recommended by Angie Wang

**The Visual Display of Quantitative Information** (<http://library.cca.edu/record=b1003661>)

Edward R. Tufte  
Graphics Press; 2nd edition, 2001

Recommended by Angie Wang

**Visual Explanations: Images and Quantities, Evidence and Narrative**  
(<http://library.cca.edu/record=b1001756>)

Edward R. Tufte  
Graphics Press, 1997

Recommended by Angie Wang

## Practice

**Conscientious Objectives: Designing for an Ethical Message**  
(<http://library.cca.edu/record=b1050735>)

Yolanda Zappaterra, John L. Cranmer  
Rotovision, 2004

Recommended by Sandra Kelch

**The Education of A Graphic Designe** (<http://library.cca.edu/record=b1033541>) r

Steven Heller (Editor)  
Allworth Press; 2nd edition, 2005

Includes an interview with Michael Vanderbyl.

Recommended by Steve Reoutt

**Graphic Design Manual: Principles and Practice** (<http://library.cca.edu/record=b1019698>)

Armin Hofman  
Reinhold Publishing, 1966  
Arthur Niggli; Multilingual edition, 2001

A basic primer on the elements of image and form

Recommended by Doug Akagi

**Grid Systems** (<http://library.cca.edu/record=b1024811>)

Josef Müller-Brockmann  
Arthur Niggli; Bilingual edition, 1996

This is simply the best book on the subject that has been written. I think it should be required reading for every graphic designer.

Recommended by Alysha Naples

**How to Be a Graphic Designer Without Losing Your Soul**  
(<http://library.cca.edu/record=b1057109>)

Adrian Shaughnessy



Princeton Architectural Press, 2005

Recommended by Sandra Kelch

**Signs and Symbols, Their Design and Meaning**

Adrian Frutiger

Watson-Guption Publications; Reprint edition, 1998

This exhaustive work examines symbols in their myriad forms, including the history of writing and writing's origin in drawing. Frutiger convincingly shows that every mark has meaning, and that "emptiness does not mean 'nothing'."

Recommended by Mark Fox, Jean Craig-Teerlink

**The Universal Principles of Design** (<http://library.cca.edu/record=b1053356>)

William Lidwell, Kritina Holden, Jill Butler

Rockport Publishers, 2003

The Universal Principles of Design uses a clarity of language to describe design function and aesthetic which I find very helpful both in teaching and in the area of client education. The terms are backed by studies in many instances.

Recommended by Dorothy Reminton

**Vision and Art: The Biology of Seeing** (<http://library.cca.edu/record=b1052795>)

Margaret Livingstone

Harry N. Abrams, 2002

Harvard Medical School neurobiology professor Margaret S. Livingstone explains how great artists exploit the functions of the human eye and brain — with pictures!

Recommended by Jean Craig-Teerlink

**2D Visual Perception**

Moritz Zwimpfer

Arthur Niggli, 2001

This book presents the elementary phenomena of two-dimensional perception with concrete, simple, visual examples. True to da Vinci's wisdom, simplicity is the ultimate sophistication, as these 18 chapters introduce us to the eye of the perceiver, our audience as graphic designers, and the power therein.

Recommended by Jean Craig-Teerlink

**Ways of Seeing** (<http://library.cca.edu/record=b1025170>)

John Berger

Penguin (Non-Classics); Reprint edition, 1990

This slim book explores the relationship between art, advertising, desire

and capitalism. A must-read.

Recommended by Mark Fox

Explores the reciprocal nature of vision — how you see it and how she or he may see it

Recommended by Doug Akagi

## Print Design

**Designing Books Practice and Theory** (<http://library.cca.edu/record=b1027187>)

Hochuli and Kinross

Hyphen; New Ed edition, 2004

This is for all Type 3 students.

Recommended by Tom Ingalls

**Understanding Comics, the Invisible Art** (<http://library.cca.edu/record=b1027726>)

Scott McCloud

Harper Paperbacks; Reprint edition, 1994

Ostensibly a comic book about comics, McCloud will broaden your understanding of symbolism, the relationship between words and images, narrative, time as a function of narrative, and communication. Fun!

Recommended by Mark Fox

## Typography

**American Metal Typefaces of the Twentieth Century** (<http://library.cca.edu/record=b1020508>)

Mac McGrew

Oak Knoll Press; 2nd/Rev edition, 1993

Referenced for many of my hand-lettered projects. Great resource.

Recommended by Mark Fox

**Dutch Type** (<http://library.cca.edu/record=b1051861>)

Jan Middendorp

Uitgeverij 010 Publishers, Netherlands, 2004

Exhaustively researched and exquisitely designed and produced. This book is pure pornography for type geeks.

Recommended by Mark Fox

**Encyclopaedia of Typefaces** (<http://library.cca.edu/record=b1028868>)

W. Pincus Jaspert, W. Turner Berry, A.F. Johnson, authors  
Seven Dials; Paperback edition, 2001

Recommended by Mark Fox

**How Can One Make Swiss Typography?**

Wolfgang Weingart  
Octavo, 1972

Actually not the big yellow and red book, but the seminal illustrated lecture from Weingart's first US tour reprinted in Octavo 87.4.

Recommended by Rob Hugel

**Thinking with Type: A Critical Guide for Designers, Writers, Editors & Students** (<http://library.cca.edu/record=b1051978>)

Ellen Lupton  
Princeton Architectural Press; 1st edition, 2004

Despite of its stodgy title, this book is highly accessible/easily digestible. A great primer for anyone interested in acquiring a rudimentary understanding of type, cultivating good type etiquette and avoiding heinous type crimes.

Recommended by Angie Wang, Cinthia Wen

**The Elements of Typographic Style** (<http://library.cca.edu/record=b1035168>)

Robert Bringhurst  
Hartley and Marks Publishers, 2004

Possibly one of the most comprehensive and coherent resources on type and type history. A poet writing about typography- — what more can any typophile ask for? If you were to purchase only one book on typography, make it this one.

Recommended by Angie Wang

Yes, it's dry as can be, but this book really is the bible of typography. Another one that I consider to be a must read.

Recommended by Alysha Naples

**Typographica** (<http://library.cca.edu/record=b1044684>)

Rick Poynor  
Princeton Architectural Press, 2001

Examination of the culturally influential British design journal and its publisher/designer, Herbert Spencer. Typographica was published in London in two series of sixteen issues each, from 1949 to 1967. Many beautiful and instructive reproductions.

Recommended by Steve Reoutt

**Typography As Communication and Form**

Emil Ruder  
Bancroft Library Press, 1975

Recommended by Jeremy Mende

**The Visible Word** (<http://library.cca.edu/record=b1015541>)

Johanna Drucker (<http://library.cca.edu/record=b1015541>)

University Of Chicago Press; New Ed edition, 1997

This book remains one of the most thorough explorations of the theoretical implications of the early modern typographic experimentation that gave rise to graphic design as we know it.

Recommended by Emily McVarish

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