

1 Concepts + Practices II

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ART 2203C Spring 2016  
Sect 601

Tues / Thurs 12:30-3:15 PM [office hours by appointment, HBR 210]

103 Harbor Hall

description Consider this an artist's boot camp. The following fifteen weeks will inform design careers. And by way of clarification, compulsory Design Foundations should not be taken lightly. Students develop skills that mold them into smart visual thinkers through an interdisciplinary immersion in diverse tools, theory, process, and techniques related primarily to 2D design fundamentals. If competency begins with learning software, we consider design as fine art through digital/physical collisions, idea-first design, group collaboration, and critiques in the studio. Design is an umbrella beyond "technology."

deliverables Weeklies: 13 single-week projects [begin in class]  
Workshops: 12 in-class exercises [aid to Weeklies]  
Final Project: Brand Book

policy All assignments, critiques, and classes\* are mandatory and participation is expected. Readings are required. All work is DUE pinned up for CRIT at the START of class, even if you're absent. Assignments will NOT be accepted by email. Late work is NOT accepted [F]. Revisions are NOT accepted. All work is presented on the final class during Individual Final Crits.

\* You get 3 absences, no questions asked. Collect them, 4 absences = Drop 1 letter grade, 5 absences = Fail. Tardy = anytime past roll-call; 2 Tardies = 1 Absence.

Your faculty, as a general rule, will work with you if you communicate effectively in advance of absences and problems. We respond to emails. We do not respond to "Day Before" emails. No grace is extended for computer/pet/roommate problems: Do NOT lose/destroy your work. No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

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structure	Weeklies: Assigned in class and DUE in 1 week. Bring all materials to work in class, including readings. Workshops are seen as supplement to Weeklies. Final Project: informed by weeklies, workshops, readings, and lectures.
grading	Weeklies + Workshops = 70% of grade; Final Project = 30% of grade; Basis: inventiveness, accuracy, follows directions, craft, finesse, timeliness, idea, content, form, evolution, attitude, participation, attendance.
documentation	Final Class: At the end of the semester, students must hand in ALL relevant digital files [collected via USB]. Photograph all physical work prior to Individual Final Crit. Bring all physical work to Individual Final Crit. DIGITAL DOCUMENTATION REQUIRED TO RECEIVE A FINAL GRADE.
required text	100% Evil, by Blechman + Niemann [Read by: JAN 26] Interaction of Color, by Josef Albers [Read by: FEB 09] The Medium is the Message, by McLuhan [Read by: MAR 01] It is Beautiful—Then Gone, by Venezky [Read by: MAR 01] Island or Brave New World, by Huxley [Read by: MAR 24]
suggested text	Understanding Comics, by Scott McCloud Slaughterhouse Five, by Kurt Vonnegut Black Hole, by Charles Burns V for Vendetta + Watchmen, by Alan Moore The Calvin and Hobbes 10th Anniversary Book, by Watterson Over and Over, by Mike Perry Wall and Piece, by Banksy Graphic Design Thinking, by Ellen Lupton Graphic Design: The New Basics, by Lupton + Phillips Fotografiks, by David Carson Sex, Drugs, and Cocoa Puffs, by Chuck Klosterman Signal to Noise, by Neil Gaiman and Dave McKean The Making of the Wall, by Gerald Scarfe Things I Have Learned in my Life So Far, by Sagmeister New Masters of Poster Design, by John Foster Mike & Doug Starn, by The Starn Twins Meme Wars, by Kalle Lasn CO-LAB: Collaborative Design Survey, by Herrmann+Shelley Fluffy Humpy Poopy Puppy, by Charles S. Anderson Vertigo: A Novel in Woodcuts, by Lynd Ward

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materials Additional materials will be assigned on a per project basis to keep costs down. In addition to the materials purchased in your kit, you will need portable digital storage. More supplies TBA.

\* Mandatory Kit: The Art Supply Store, 2429 Central Avenue  
Check syllabus to see what to BRING to each class

Art Arsenal: scissors, PVA Glue 8oz., black acrylic screenprint ink 8oz., India ink, 1 can black Montana spray paint, good 4B pencil, Staedtler white eraser, artist tape, PrismaColor acid-free black assorted markers (contains 005, 01, 03, 08, chisel, and brush felt-tipped markers), assorted brushes, gel medium (matte), acetone (Home Depot), 9" X 12" pad of black Artagain paper, 9" X 12" pad of smooth Bristol, 9" X 12" pad of kraft paper, 9" X 12" pad of tracing paper, pad of newsprint, 2 large bright white hot press illustration boards, self-healing cutting mat 24" X 36", 18" cork-backed metal ruler, X-Acto knife #11, replacement blades #11, sketchbook

Shared by class: Color Aid 6" X 9", Rives BFK and/or Stonehenge, clear packaging tape, masking tape, brayers

key card Please fill out the online forms, then pay on-line.  
HBR 103 Print out both forms bring it to me Thursday, JAN 14.

[http://www.usfsp.edu/computing/files/2013/06/keycard\\_auth\\_form.pdf](http://www.usfsp.edu/computing/files/2013/06/keycard_auth_form.pdf)

[https://secure.touchnet.com/C20235\\_ustores/web/product\\_detail.jsp?PRODUCTID=3736](https://secure.touchnet.com/C20235_ustores/web/product_detail.jsp?PRODUCTID=3736)

collaboration Students are encouraged to collaborate in various ways as a reflection of design reality. Please ask about how to make this work for various projects. Minimally, use your peers to help document work and when assignments require.

disability Any student with a disability is encouraged to meet with me privately during the first week of class to discuss accommodations. Each student must bring a current Memorandum of Accommodations from the Office of Student Disability Services, which is a prerequisite for receiving accommodations.

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- 01 [JAN 12] T intro course : Furniture Charette : Theme: Trines :  
introduce Final Project [Brand Book] : Collisions &  
Grafted Forms lecture : Forced Connections workshop :  
Demo X-Acto : ASSIGN 216 perfect 1" Artagian Squares
- 02 [JAN 14] R grid.lock: German + Swiss lecture : Grids workshop :  
ASSIGN Weekly 1 [Lockup] : Glue Demo : CRIT (End Class):  
Lockup : Graphic Form lecture : ASSIGN Weekly 2 [+]:  
ASSIGN Brand Pitch : BRING: Artagain, illustration board,  
PVA glue, brushes, Xacto, ruler, cutting mat
- \*\* [JAN 15] F DROP DEADLINE (You know, if things aren't going well...)
- 03 [JAN 19] T CRIT: +- : PITCH: Brand to Class : Elements + Truthiness  
lectures : ASSIGN Weekly 3 [Scavenger Hunt] : Elements  
Handout : Photoshop Demo : Icon ideation
- 04 [JAN 21] R CRIT: Revised +- : Brand/Icon lecture : Scott McCloud 6  
Steps : Re:Purpose workshop : BRING: black pens/newsprint
- 05 [JAN 26] T CRIT: Scavenger Hunt : DUE: Blechman + Niemann [Discuss  
Text] : ASSIGN Weekly 4 [NYT] : Idea is Everything +  
Semiotics lectures : Sprinting workshop : Tweethesis  
workshop : TAKE: 1 sheet of Stonehenge : Tear Bar Demo
- 06 [JAN 28] R Inking Demo : Unconventional Tools workshop : watch  
The Science of Sleep : BRING: India ink, brushes,  
unconventional tools, assorted papers, Dixie cups
- 07 [FEB 02] T CRIT: NYT : ASSIGN Weekly 5 [Readability] : Text as  
Image lecture : BRING: scissors, Xacto, PVA, clear tape,  
cutting mat, ruler, drawing paper, black mark-making  
utensils, assorted papers and publications
- 08 [FEB 04] R CRIT: 25 Icon Thumbnails : Everything from Everywhere  
workshop : BRING: Computer, Xacto, cardboard, cutting mat
- 09 [FEB 09] T CRIT: Readability : CRIT: 25 Revised Icon Thumbnails :  
ASSIGN Weekly 6 [Weights] : DUE: Albers [Discuss Text]  
: Colour Theory lecture + workshop : BRING: Xacto, PVA,  
cutting mat, ruler, PVA, illustration board : TAKE:  
Needed Color Aid Samples

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- 10 [FEB 11] R Color Theory workshop continued / Review UNGLUED Weekly
- 11 [FEB 16] T CRIT: Weights : ASSIGN Weekly 7 [Angsty Will] : Pattern lecture : Suicide Stencil Demo : BRING: black markers
- 12 [FEB 18] R Pattern workshop continued / BRING: cardboard, knives, markers, tracing paper, graphite paper, graph paper
- 13 [FEB 23] T CRIT: Angsty Will : ASSIGN Weekly 8 [>] : Series Killer + Sequence lectures : watch The Fall
- 14 [FEB 25] R Open Studio / > and Brand Book Icons
- 15 [MAR 01] T CRIT: > ASSIGN Weekly 9 [Remix] : DUE: McLuhan+Venezky [Discuss Text] : Remixing + Digital/Physical + New Wave lectures : watch RIP: A Remix Manifesto : BRING: scissors, Xacto, PVA, clear tape, cutting mat, ruler, drawing paper, black mark-making utensils, assorted papers and publications
- 16 [MAR 03] R Image Transfer workshop : BRING: acetone, gel medium, assorted papers, clay-coated magazines, Black and White toner prints, spoon, Dixie cups, sponge, brush
- 17 [MAR 08] T CRIT: Remix : ASSIGN Weekly 10 [Alt Printmaking] : Hit Me lecture : Alt Print Demo : BRING: cardboard, Xacto, cutting mat, ruler, screenprint ink, spoon, packaging and masking tape, assorted papers, tracing paper, brayer
- 18 [MAR 10] R CRIT: 16 Resolved Icons : Decon workshop : BRING: black mark-making tools, sandpaper, textured surfaces, unconventional tools, tracing paper
- \*\* [MAR 15] T NO SCHOOL : SPRING BREAK
- \*\* [MAR 17] R NO SCHOOL : SPRING BREAK
- 21 [MAR 22] T CRIT: Alt Printmaking : ASSIGN Weekly 11 [>>>] History of Photo lecture : Intro to Time-Based and Stop Motion lectures : Photoshop Batching & GIF Animation Demo

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- 22 [MAR 24] R DUE: Huxley [Discuss Text] : Environmental Awareness lecture : Stop Motion workshop: BRING: camera, tripod, scanner, materials to animate
- 23 [MAR 29] T CRIT: >>> : ASSIGN Weekly 12 [Zine] : Print/Bind/Type + Comics lectures : Binding Demo
- 24 [MAR 31] R ASSIGN Weekly 13 [2 3 D] : D's lecture : determine and scheme with groups
- 25 [APR 05] T Open Studio / Zines + 2 3 D
- 26 [APR 07] R CRIT: Zine and 16 Finalized Icons & Patterns [to be narrowed down] : Open Studio / 2 3 D and Brand Books
- 27 [APR 12] T CRIT: 2 3 D : Open Studio / Brand Books
- 28 [APR 14] R Open Studio / Brand Books
- 29 [APR 19] T Open Studio / Brand Books
- 30 [APR 21] R CRIT: Brand Book Comp
- 31 [APR 26] T DUE: Final Project [Brand Book] : Individual Final Crits : Deliver DIGITAL-FILE documentation [Neatly photograph all work and deliver in the form of: 1. Thumb Drive, 2. Portable External Hard Drive, 3. No other option]
- 32 [APR 28] R Watch Good Night & Good Luck : available for individual meetings in my office HBR 210

Cheat Sheet Concepts + Practices II

final project Brand Book / Theme = World from Chinese Zodiac combo

weeklies 01 Lockup: composition drill  
02 + -: figure/ground with BW paper  
03 Scavenger Hunt: images that illustrate design elements  
04 NYT: illustration with India Ink washes in value steps  
05 Readability: turn type into image and vice versa  
06 Weights: 10 equal colour weights in Color-Aid  
07 Angsty Will: 2 colour suicide-cut stencil pattern  
08 >: map the movie plot  
09 Remix: poignant parody  
10 Alternative Printmaking: lo-fi multiples  
11 >>>: sequence with paper shapes; video or flip book  
12 Zine: spreads, sequencing, narrative, binding  
13 2 3 D: translate 2D into 3D and back, collaborative

workshops 01 Furniture Charette: timed collaborative greeting  
02 Forced Connections: ideas ideas ideas  
03 Grids: balance the blank  
04 Re:Purpose: drill the elements and principles of design  
05 Sprinting: timed ideas, and go  
06 Tweethesis: live from the white matter  
07 Unconventional Tools: mark making  
08 Colour Theory: cues from Albers  
09 Everything from Everywhere: research process  
10 Image Transfer: as in, not Photoshop filters  
11 Decon: making custom icon graphics  
12 Binding: bookmaking techniques

lectures + demos 01 Trines + Collisions & Grafted Forms: intro brand book  
02 grid.lock: German/Swiss, Xacto Demo, precision/proportion  
03 +/-: figure/ground, advance/recede, contrast  
04 Elements + Truthiness + Photoshop Demo: building blocks  
05 Icons/Symbols/Branding: ideas distilled to graphic form  
06 Idea is Everything + Semiotics + Inking Demo: concept 1st  
07 Text as Image: readability versus legibility  
08 Colour Theory + Albers: managing colour weights  
09 Pattern + Stencil Demo: repetition via tessellation  
10 Series Killer & Sequence: narrative techniques  
11 Remixing + Digital/Physical + New Wave + RIP Manifesto  
12 Hit Me + Alt Print Demo: history of printmaking  
13 History of Photo + Cyanotype Demo: light-based origins  
14 Environmental Awareness: culture shock  
15 Print/Bind/Type + Comics + Binding Demo: artist books  
16 Intro to Time-Based + Stop Motion + iMovie Demo: frames  
17 D's Lecture: multi-dimensional public installations

ALCs Concepts + Practices II

Academic Learning Compacts

- 01 Demonstrate a clear understanding of the Elements and Principles of Design.
- 02 Develop strong compositional skills through grids and iteration.
- 03 Acquire the ability to distill imagery using positive/negative space and figure/ground relationships to achieve high-contrast, graphic form.
- 04 Implement idea-first design and solve visual communication problems through a shrewd understanding of semiotics and concept/form relationships.
- 05 Learn thinking-techniques that facilitate forced connections, unconventionality, speed, accuracy, originality, investigation/research, and freshness.
- 06 Gain an introductory understanding of typography through the idea of readability and text as image.
- 07 Practice a nuanced understanding of Color Theory through Color Aid and Josef Albers.
- 08 Understand sequencing, pacing, repetition, patterns, and multiples.
- 09 Acquire a self-aware, critical sensibility to the student's culture and environment.
- 10 Learn and invent new lo-fi, democratic art-making processes and mediums.
- 11 Gain an understanding of coherent visual vocabulary and systems.
- 12 Begin to recognize 3D and 4D elements through the context of 2D media.

ALCs Concepts + Practices II

- 13 Acquire making-savvy in various mediums including: drawing, pen & ink, digital and alternative photography, collaging and transfers, stenciling, photocopying, printmaking, bookmaking/binding, stop animation, and 2-3D installation.
- 14 Acquire software savvy in Adobe Photoshop and iMovie.
- 15 Practice physical production skills that concern immaculate craft.
- 16 Write clear, effective, entertaining commentary.

Final Project: Brand Book

description Whether it's a specific product, an entire line, or a whole company, brands are conceptual worlds made up of influences and ideas. Brands are commonly shown off internally and externally through Brand Books and Brand Rooms. J.R.R. Tolkien said that he always started each story with a detailed map of the world. No matter how fantastical, his tales seemed real because they were real. Even if not all of the information from the map made it into the narrative, it served to guide the writer's decisions, adding flesh to the skeletal plot and outline. Brand books do the same thing as Tolkien's maps: they allow viewers to understand the threads that make up the abstract concept of the brand.

You will invent an original brand to explore: either  
(1) A personal design philosophy (conceptual) or,  
(2) A product line (tangibles). Note: Choose something clear and distinctive. It is imperative that you be able to define your brand concisely (one or two sentences).

theme Working from the plethora of content from the Chinese Zodiac (see "Chinese Zodiac, Four Animal Trines" on Wikipedia), determine the TWO influences that will combine to form your world: One must be from YOUR trine and the other must be from a trine OPPOSITE of yours. The objective is to pick two influences that are opposite of one another. You are encouraged to work with either/both the physical characteristics of the zodiac animals (body and form) and/or the qualitative descriptive characteristics that relate to your trine (ie. intelligent, magnanimous, charismatic, etc.). Your task is to choose one element from each of the opposing trines and combine them in a variety of ways. This is how you will generate your icons and brand.

content Build your world around a set of 8 ICONS drawn from your particular Zodiac combo theme. Each icon will be a grafted form (2 disparate things merged into 1) and the set should graft consistently using similar means and logic. The 8 grafted forms must also be applied as

Final Project Concepts + Practices II

8 PATTERNS (multiple repetitions): 1 pattern per icon.  
Build the brand book out of the 8 icons, 8 patterns, and related process-work used to create the icons (source material, iterations across mediums, process sketches, writing to explain your brand, etc.). Also, give your brand a name.

process Pay attention to the elements of design: line, space, colour, shape, texture, form, value. This is also a drill in sequencing, narrative, and pacing (book design). Consider what is placed next to what, how the pages turn, balancing visual weight, and building anticipation.

components Front Cover/Back Cover (blank inside covers)  
Title Page (name your brand)  
Contents Page (name your icons + page numbers)  
Foreword (describe your brand: what is it and why)  
24 interior pages = text block (6 pieces of paper)  
Ergo, 7 PIECES OF PAPER TOTAL (cover + text block)

specs 6" X 9" (comic book)  
Pamphlet or Saddle Stitched  
Must demonstrate digital and physical processes  
Must utilize 8 icons and their 8 respective patterns  
Each icon is unique and distinct from the others  
Materials and processes are limited to this class

due CRIT: Forced Connections Workshop : Class 01 [JAN 12]  
CRIT: Pitch Brand to Class : Class 03 [JAN 19]  
CRIT: 25 Icon Thumbnails : Class 08 [FEB 04]  
CRIT: 25 Revised Icon Thumbnails : Class 09 [FEB 09]  
CRIT: 16 Resolved Icons + Decon Wkshp : Class 18 [MAR 10]  
CRIT: 16 Finalized Icons & Patterns : Class 26 [APR 07]  
CRIT: Brand Book Comp : Class 30 [APR 21]  
FINAL DUE: Book + Icons + Patterns : Class 31 [APR 26]

inspiration for BRAND BOOK

Best Made Co. by Peter Buchanan-Smith, 99 Ways to Tell a Story by Matt Madden, industrial design from Marc Newson, Punk Magazine, David Carson's oeuvre, Banksy's oeuvre, Experimental Jetset's oeuvre, Post Typography's posters, Colors Magazine by Tibor Kalman, 2wice Magazine by Abbott Miller, Sun Moon Star by Vonnegut and Chermayeff, Things I Have Learned in My Life So Far by Stefan Sagmeister, It is Beautiful...Then Gone by Martin Venezky, Pentagram Papers, OBEY campaign by Shepard Fairey, Prada wallpapers by 2x4, identity for the Walker Art Center by Andrew Blauvelt, Michael Bierut's Yale School of Architecture Posters, identity for Sak's Fifth Avenue by Pentagram, Knoll textile ink collection by Pentagram, patterns by William Morris + Kelmscott Pres, Hypnopaedia by Zuzana Licko, identity for the The St. Petersburg/Clearwater Convention & Visitors Bureau by Pentagram, First Things by Pentagram, identity for the WORK Architecture Company by Project Projects, The Book of Genesis by Robert Crumb, the Starn Twins' oeuvre, Kandinsky and the influence of music, Dave McKean's illustrations, Jan Svankmajer and the Quay Brothers' video art, Memento and Seven title sequences, Saul Bass' oeuvre, W Magazine, J.R.R. Tolkien's maps, Andy Warhol and iteration

for FORCED CONNECTIONS (ICONS)

The Science of Sleep by Michel Gondry, Jean Claud and Christo's wrappings, Happenings by the Fluxus, Duchamp's readymades, collages by Hannah Hoch, exquisite corpse, the interrobang, hammerhead sharks, Buckbeak (griffin), Hercules & the Centaur Nessus by Giambologna, The Gift by Man Ray (nailed iron), Object (Le Déjeuner en fourrure) by Meret Oppenheim (fur covered cup), Dead History typeface by P. Scott Makela, cover for the December 1940 issue of Direction magazine (barbed wire Christmas package), Robert Rauchenberg's Combines, Picasso and Braque's synthetic and analytic Cubism, Vik Muniz and appropriation, Los Caprichos by Goya, Dali's lobster phone, photography by Diane Arbus, sculptures by Degas, paintings by Kahinde Wiley, architecture of Michael Graves and Robert Venturi, posters by Elliott Earls, RIP: A Remix Manifesto, remixing sound from Beck and Girl Talk

Weekly 1 Concepts + Practices II

Lockup

description Compositional drill with unit grid

It's true that the one essential sin in the arts is if the work isn't interesting. Always. "All God does is watch us and kill us when we get boring. We must never, ever be boring" Chuck Palahniuk. The second biggest sin is composition. If a piece doesn't lock down, you've failed. Nail these two ingredients and you're 99% there.

Note: Grids are not an excuse. Meaning, if the grid doesn't work, then fix it. Content informs space, not the other way around.

inspiration Look at posters from Armin Hofmann, the Bauhaus, Herbert Bayer, Josef Muller Brockmann, Michael Bierut's YSOA lecture series, Experimental Jetset, International Office, Kimberly Elam's Grid Systems, Peter Behrens, and Tschichold.

content Composition. Balance. Proportion. Grids. Guides. Anchor. How's it hanging?

specs On a sheet of 11" X 11" white illustration board, compose 50 1" black Artagain squares [using PVA glue] that demonstrate:

- 1] Focal Point
- 2] Proportion
- 3] Vignette

Leave a 1" white border.

The squares cannot overlap and cannot orient in any direction other than parallel to the sides of the square page. No white gaps should leak in between adjacent black squares: immaculate craft will be considered.

due Class 02 [JAN 14]

Weekly 2 Concepts + Practices II

+ -

description Figure/Ground with BW [Black/White] paper

Objective: Viewer cannot tell what's on top. The base can be either a black or white sheet of paper. Manipulate positive and negative space in such a way to achieve continuous form. What do we see first? Second? How can you balance this relationship? Can you make the layers optically invert between foreground and background?

inspiration Look at Frank Miller's *Sin City*, high contrast photography from Alfred Stieglitz, Ansel Adams, Edward Weston, and Rodchenko, rayographs, *Guernica* by Picasso, *Interracial Marriage* by Mirko Ilíc, the *Dialogue* poster by Luba Lukova, and logos by FontFont and usa (channel)

specs 11" X 11" white illustration board  
7" X 7" image (base of white or black)  
2 layers of paper  
PVA glue

due Class 03 [JAN 19]

Weekly 3 Concepts + Practices II

Scavenger Hunt

description Images that illustrate the elements of design

Line, space, colour, shape, texture, form, value.  
Photography is your medium. This isn't about documenting.  
Use your lens to capture an image that emphasizes each  
element. For instance, you may be taking a shot of a hand  
towel. Depending on how you take the shot, this could be  
addressing colour, form, space, or texture. There is a  
difference between "snapshot" and "photograph."

inspiration space: El Lissitzky's Proun installations, Kurt  
Schwitters' Merzbau, and Frank Lloyd Wright's Guggenheim;  
line: Keith Haring, Albrecht Durer, Marinetti, Charles  
Burns, Tatlin Tower, Barnett Newman, and Robinson's New  
York by Line; colour: Josef Albers, Andy Warhol, William  
Turner, Kirchner, Matisse, Cezanne, Georgia O'keefe,  
Casanova by Matt Fraction, Rothko, and Seurat; shape:  
Aubrey Beardsley, the Beggarstoffs, Chuck Close, Gustav  
Klimt, photography by Marey, and Kara Walker; texture:  
Jackson Pollock, Willem de Kooning, Vik Muniz, and Robert  
Rauschenberg; form: Chermayeff & Geismar's 9, Donald  
Judd, nudes by Edward Weston, architecture by Gaudi,  
sculpture by Henry Moore, and Brancusi; value: Bernice  
Abbott, No Line on the Horizon (U2 album cover), JR,  
Guernica by Picasso, Collage According to the Laws of  
Chance by Jean Hans Arp, and sumi-e ink wash paintings

specs 6" X 9" digital prints trimmed flush  
3 images for each element, 21 photos total

P.S. Make sure you take more images than you need. If you  
don't, you'll regret it later in the semester.

due Class 05 [JAN 26]

Weekly 4 Concepts + Practices II

NYT

description Illustration with India Ink washes in value steps  
Create an illustration for an article from the New York Times dated the day of class.

Concept is King.

inspiration Dali, Rodrigo Corral, Brancusi, de Chirico, Max Earnst, Goya (Los Caprichos), Mirko Ilíc, American Idiot by Green Day, Albrecht Durer, Paul Pope, Mike Mignola, Christoph Niemann, Robert Crumb, Joseph Kosuth, Magritte, Paul Rand, Give 'Em All A Big Fat Lip by The Whigs, Gerald Scarfe, Banksy, Kalle Lasn, Luba Lukova, and Chermayeff & Geismar, Understanding Comics by Scott McCloud

specs India ink  
watercolour paper  
bamboo brush  
unconventional tools  
10 Distinct values  
15" X 22"

due Class 07 [FEB 02]

Weekly 5 Concepts + Practices II

Readability

description Turn type into image

This Weekly addresses readability vs. legibility and provides an introduction into typography. Convert type into image through the use of any means. Look at form and how it can be broken down. Consider physical tools such as scissors and tape, photography and composition, scanners/photocopiers, and assemblage techniques using found matter.

inspiration Post Typography, David Carson, Ed Ruscha, House Industries, Zuzana Licko's Hypnopaedia, Jenny Holzer, Marinetti, New York Times lobby, Stefan Sagmeister, Radiohead's Ok Computer poster, Ed Fella, Louise Fili, sign painters, and Herb Lubalin, ABC3D by Marion Bataille

specs 5 very different 10" X 10" Flattened BW compositions

due Class 09 [FEB 09]

Weekly 6 Concepts + Practices II

Weights

description Find 10 equal colour weights in Color-Aid.

Composition is up to you.

Suggestion: it is easier to sell all colours as equally weighted with more finely detailed designs.

Alternative: you may use paint instead of Color-Aid.  
[must get approval from professor]

inspiration Josef Albers, RGB vs CMYK, additive vs subtractive, Andy Warhol, Rodrigo Corral, Shepard Fairey, Globe Poster, Impressionists, Fauvists, German Expressionists, Pointillism, Golden Gate Bridge, Japanese flag, Kill Bill poster, DeStijl, Marie Antoinette movie posters, Georgia O'keefe, Casanova by Matt Fraction, Rothko, Steve McCurry, Gig Posters, Beggarstuffs, and Plakastil

specs 7" X 7" image with a 2" border [11" X 11"]  
Mount on white illustration board  
Color-Aid [shared box]  
PVA glue [use a brush]

due Class 11 [FEB 16]

Weekly 7 Concepts + Practices II

Angsty Will

description 2 colour suicide-cut stencil pattern (wallpaper)

William Morris is a dude you should know: 19th century Arts and Crafts Movement, beautiful though overpriced secular goods, intricate textile designer; the pattern guy. You will be using Illustrator to generate a form and then using either cardboard or poster board for your stencil. A 2 layer suicide print, ergo 2 colour print. You will use the stencil 6 times per colour in a grid to generate a pattern (tesselation). Use Illustrator to mock the pattern. Demo and examples in class.

inspiration pattern: William Morris, Marian Bantjes, The National Aquarium logo, Keith Haring, Zuzana Licko's Hypnopaedia, Jackson Pollock, Chuck Close, Donald Judd, Aztec pottery; color: Luba Lukova, Andy Warhol, Shepard Fairey, New Masters of Poster Design, Globe Poster, Plakastil, Rothko, Ghost World by Daniel Clowes, Mike Mignola, and Casanova by Matt Fraction

specs 15" X 15" stencil  
2 colour pattern  
30" X 45" print (can be on cardboard, fabric, etc.)

due Class 13 [FEB 23]

Weekly 8 Concepts + Practices II

>

description The Fall

- 1] Watch the 2006 film The Fall.
- 2] Diagram, draw, represent the plot.

inspiration Guy Bourdin, Gregory Crewdson, Elgin Marbles, Peter Garfield, The Spirit poster triptych, The Tree of Life broadside, Cindy Sherman, Jeff Wall, "slit sequence" in Black Hole by Charles Burns, Andy Warhol, Interior Scroll by Carolee Schneemann, Polaroid work by David Hockney, Marey, Muybridge, Nam June Paik, Stations of the Cross, Saul Bass, Robert Brownjohn, Kyle Cooper, Imaginary Forces, Kara Walker, Art of the Title, The Garden of Earthly Delights by Hieronymus Bosch, and Calvin & Hobbes by Bill Watterson

specs This is NOT necessarily a linear narrative.

This is NOT a literal translation/regurgitation.

Consider semiotics and how you can invent symbols to interpret original ideas in a sequence.

Entire piece is at least 48" length or width. It may be in panels, pieces, assembled, or one large roll. Choice of materials are up to you.

due Class 15 [MAR 01]

Weekly 9 Concepts + Practices II

Remix

description Appropriation is out; remixing is in.

Gregg Gillis is a biomedical engineer by trade and sample artist by night. More formally known as Girl Talk, his open source mashups are an excellent example of exercising Creative Commons licenses and along with other artists like Radiohead, our society is redefining ownership and business in an open source culture. Breaking away from an old system that was meant to protect ideas, but in turn prevented new ones from happening, we are emerging into a "Channel Zero" that considers any and all connectivity as research and original contribution. In fact, this is the opposite of accurate. Everyone can Google "Shark" and view [use] the first fifty images.

inspiration Wolfgang Weingart, Cubism after African (Picasso and Braque), Impressionism after Japanese (Monet, Cezanne), Duchamp, April Grieman, Beck, David Carson, Dead History by P. Scott Makela, sculptures by Degas, Girl Talk, Hannah Hoch, Kurt Schwitters, Kahinde Wiley, Michael Graves, Robert Venturi, Swatch poster by Paula Scher, Rauchenberg, Svankmajer, Ray Johnson, Vik Muniz, The Wall by Roger Waters & Gerald Scarfe, Cory Doctorow, Creative Commons, RIP: A Remix Manifesto, Ed Fella, Elliott Earls

specs Working with any and multiple mediums, splice ideas and form together to create a socially poignant and ORIGINAL commentary as it relates to your theme.

The only rule is: You must somehow integrate Information Architecture as a formal guide [grid] in composing your remixed poster. [ie. the interface on your phone, navigation used for a website, the sequence an app takes you through...]

11" X 17", plain white Xerox paper  
Flattened: BW photocopy OR laser print

due Class 17 [MAR 08]

Cardboard Printing: ras+e Alt Printmaking

supplies X-Acto knives, screen-printing ink, brayers, putty knife, cardboard, spatulas, tape, medium to be printed; Note: use fabric ink for textiles and acrylic ink for paper.

process

- 1 Draw or print your design on printer paper. Create the image in reverse (wrong-reading). Lines and type need wider strokes than the corrugation of the cardboard or they may get lost. Designs should be simple, one colour (B/W), 8.5" X 11", and a single plate.
- 2 Tape the design to the cardboard and trace the exterior edge of the image with a blade, carving through the paper and top layer (only) of the cardboard. Think about how the corrugation should be oriented to suit your design.
- 3 Peel the top layer of cardboard off of the corrugation, leaving the image in relief.
- 4 Ink the form using a brayer. Do not over-ink, but the entire surface should be wet. The amount of ink required is dependent on the absorbancy of the medium; hard papers require more love and textiles print more of the form but not as solidly.
- 5 Press the form onto the fabric or lay the paper on top of the form. Massage the back surface evenly and firmly without allowing the plate to slide. If using several colours, print light inks before dark ones. Be mindful of your inky fingers.
- 6 Textiles must be dried then heatset using an iron or clothes dryer before washing.

inspiration screenprint (Blexbolex, Fairey, Heads of State, Okamura, Rauchenberg, Ryan, Warhol) woodcut (Durer, Taring Padi, Hiroshige, Kipling, Kirchner, Vallotton, Snow, Hokusai) aquatint (Bianchi, Cassatt, Goya, Lacure, Mubarik, Picasso, Repton), drypoint (Burr, Rodin, Ury) engraving (Blake, Master E.S., Goya, Hayter, Hopfer, Kollwitz, Nguyen, Rembrandt, Starkey) litho (Munch, Klee, Escher)

specs 1 print for every class member

due Class 21 [MAR 22]

Weekly 11 Concepts + Practices I

>>>

description Sequence with paper shapes

For instance, Saul Bass. First, storyboard a basic framework for your sequence. What's happening? What is the premise? Transitions? Camera angle? If you have a good idea, everything else will fall in place. Then, animate the paper to produce a 300 clip stop-motion video. You are required to use a camera or scanner in conjunction with any physical technique.

Form/Sequence must link back to its origin point in a visual loop.

inspiration Jan Svankmajer (Dimensions of Dialogue, Darkness Light Darkness, Alice, Meat Love), Quay Brothers (Street of Crocodiles, Cabinet of Jan Svankmajer), claymation (Pee-wee's toys, Chicken Run, Corpse Bride, Frankenweenie, Nightmare Before Christmas), dynamation and Ray Harryhausen (skeleton scene from Jason and the Argonauts), 3D printed models (Coraline, ParaNorman), Ok Go (End Love), NZ Book Council-Going West, Parkour's Motion Reel, Don Hertzfeldt (Rejected), David Firth (Salad Fingers: Spoons), and Fluid (The End of The World), and Don Hertzfeldt (Rejected).

specs 300 images  
Black and white basic cut paper shapes  
Video: 10 seconds in length, 30 fps (frames per second),  
4:3 aspect ratio, sound optional

In other words,  
30 frames per second X 10 seconds = 300 frames  
300 frames = 300 images, ergo 1 image per frame

\*\* See "Stop Motion" handout for help

due Class 23 [MAR 29]

Weekly 12 Concepts + Practices I

Zine

description Lo-fi grunge production

The point is for this to be disseminated and viral.  
For that to happen, you need to:

- specs
- 1] Define the purpose of this booklet: Raison d'être.  
[What do you want it to do?]
  - 2] Determine how it will function. [How will it do that?]
  - 3] Decide treatment of imagery. [Style vs Substance]
  - 4] Determine how sequencing plays with this type of fold.

FYI, the hardest part of this assignment and the most gradable part is determining the PURPOSE of the zine: the Raison d'être. It must be meaningful and it must matter.

Size: 4.25" X 5.5" [11" X 17" folded into eighths]  
Vagina fold

inspiration Artist books, Brian Wood, Warren Ellis, Mirko Ilić, Kalle Lasn, Tibor Kalman, Jonathan Barnbrook, Sagmeister, The Wall by Roger Waters and Gerald Scarfe, Los Caprichos by Goya, V for Vendetta by Alan Moore, Brazil by Terry Gilliam, The Yes Men, End of Print by David Carson, 100% by Paul Pope, Understanding Comics by Scott McCloud, Signal to Noise by Dave McKean, Brave New World by Huxley, I, Robot by Isaac Asimov, Fear and Loathing in Las Vegas by Hunter S. Thompson, Picture of Dorian Gray by Oscar Wilde, The Medium is the Message by Marshall McLuhan, Good Night & Good Luck by Clooney, Said the Shotgun to the Head by Saul Williams, All Art is Propaganda by George Orwell, Fahrenheit 451 by Ray Bradbury, Sex Drugs and Cocoa Puffs by Chuck Klosterman, No Logo by Naomi Klein, 79 Short Essays by Michael Beirut, Looking Closer Series by Jessica Helfand and William Drenttel, Image Music Text by Roland Barthes, and Technopoly by Neil Postman

due Class 26 [APR 07]

Weekly 13 Concepts + Practices I

2 3 D

description Translate 2D into 3D (and back: document), collaborative

This is an installation and/or modeling and/or projection based assignment. Choice of media, technique, venue, size, process, time, documentation etc. is open. The only required element is that the piece needs to impose a 2D component onto a 3D one.

inspiration Urban Screen, urban projection mapping, rewired abandoned buildings, "The Pavement Picasso" (chalk drawings in perspective), Graffiti Research Lab, Barbara Kruger, Jenny Holzer, Tony Ousler, Sagmeister's Happy Show, Nam June Paik, Pipilotti Rist, Kurt Schwitters' Merzbau, El Lissitzky's Prouns, ABC3D by Marion Bataille

specs Collaborative piece: groups of 4  
Utilizes both digital and physical means  
Documentation is imperative

due Class 27 [APR 12]

Workshop 1 Concepts + Practices II

Re:Furn

description Charrette

specs Timed collaborative greeting. The point of this exercise is to hit the ground collaboratively running. By playing with a "design your life" approach that is ubiquitously familiar and that students can easily relate to, beginning graphic design students have fun working with their peers in their first informal design experience.

- 1) Divide class into groups of 6.
- 2) Find any area to work within the building.
- 3) Rearrange furniture in a provocative, unexpected way.
- 4) Name your creation and explain what it is/does.  
(Make up a story)

due 7 minutes

Workshop 2 Concepts + Practices II

Forced Connections

description ideas ideas ideas

Students, pair up with someone not from your astrological trine (see "Chinese Zodiac, Four Animal Trines" on Wikipedia). You and a partner will work together to generate unexpected ideas in preparation for your Brand Book. Your brand is a world built around a set of 8 icons/patterns that draw from your theme, the collision of your zodiac and your partner's zodiac. For example, graphically combine characteristics of Rabbit and Snake to create hybridized forms. However, we are not merely interested in the grafting the physical animals (i.e. a snake with rabbit ears), but also consider your zodiac's personality characteristics, dates, compatibility, origin stories, and anything else descriptively related to the meaning of your zodiacs. For example, what would it look like to combine jealousy (Rabbit) with myopia (Snake)?

specs Each Student: (7 min each)

- 1) List 1: 20 NOUNS related to your zodiac.
- 2) List 2: 20 ADJECTIVES describing your trine.
- 3) List 3: 10 VERBS indicative of zodiac's origin story.

Collaboratively: (10 min each)

- 4) Verbally combine (make new words) one item from both LIST 1's. Make multiple combinations. Hone in on a thread that you find interesting. Use your partner to help come up with interesting hybrid words.
- 5) Now visualize these hybrid words as hybrid forms.
- 6) Graphically combine one item from both LIST 2's.
- 7) Graphically combine one item from both LIST 3's.

As you work on your brand book from here on out, consider verbally and graphically combining any two items from ANY two different zodiac lists. As you continue, keep in mind that your set of icons should graft consistently and use similar means and logic. You and your partner may choose to help each other for the remainder of the semester, and this is recommended, however, you and your partner are required to have a completely DIFFERENT set of icons, patterns, and brand books.

due Continue throughout the semester

Workshop 3 Concepts + Practices II

Grids

description Balance the blank

specs Divide two sheets of 9" X 12" black paper into 1" immaculately cut squares [216 squares total]

On a sheet of white 9" X 12" Bristol,

- 1] Compose the space using 054 of the squares.
- 2] Compose the space using 036 of the squares.
- 3] Compose the space using 107 of the squares.
- 4] Compose the space using 005 of the squares.

The squares cannot overlap and cannot orient in any direction other than parallel to the sides of the square page.

You do not have to paste down the squares.

due 5 minutes each: work quickly

Workshop 4 Concepts + Practices II

Re:Purpose

description Implementing the Elements and Principles of Design

In groups of 3,

1) Empty the contents of your purses, pockets, and backpacks.

2) Working only with the swag you three have, compose an Elements Tool Kit to redesign the classroom. Define each of these 7 basic Elements of Design with an item from your combined swag:

Space

Line

Colour

Shape

Texture

Form

Value

For example, how can a stitching seam (Line) inform angles and shapes of walls, desks, windows, etc?

Lipstick, cell phone cases, markers, and gum can be used to generate a Color Scheme. Canvas bags and prickly hair brushes (Texture) could inspire seating and carpeting.

3) In your Elements Toolkit, please define each element with a quick drawing of the item you choose. (i.e. For Line you might draw the stitching seam and for Color you might smear a sample of the lipstick.)

4) Now draw the entire redesigned room using only these Toolkit Elements.

specs On two 18" X 24" sheets of newsprint, demonstrate:

1) the Elements Tool Kit

2) the redesigned room using your tool kit

due End of Class

Workshop 5 Concepts + Practices II

Sprinting

description Timed ideas, and go

parameters 1] 10 minutes of research  
2] 10 minutes of sketching  
3] 10 minutes of group discussion  
4] 10 minutes of editing

due Group discussion in 20 minutes

Workshop 6 Concepts + Practices II

Tweethesis

description Live from the white matter

A thesis is a proposition that is maintained by argument.

Twitter is a social media platform that is great for sharing ideas and links to ideas. The only caveat to Twitter is that your post must be entertaining. "All God does is watch us and kill us when we get boring. We must never, ever be boring" Chuck Palahniuk. Please note, what this means is you are 1 of seven billion.

specs Two tweets: Two thoughts each in the form of a SAVVY really really well-crafted sentence that describes the most definable aspect about your idea and that Kurt Vonnegut, Patton Oswalt, and Seth MacFarlane would find entertaining to read. Please note, what this means is, STAND OUT.

Call out to @raspluse

We will read them all at the end.

Class Vote: The top 3 are done for the day.  
Everyone else: rinse and repeat.

due 20 minutes

Workshop 7 Concepts + Practices II

Unconventional Tools

description Mark making

Use this time to experiment with form. How this can help you with your project?

specs 1] Find some non-art instruments that could be used to make marks in unconventional ways.  
2] How do use the tool [ie. pressure, puncture, numbers, sliding, rubbing, etc.]?  
3] Experiment by combining with inks, graphite, toners, etc. [It is best to work in black.]  
4] Make it flat and graphic by photocopying or scanning to jack up contrast, if necessary.

due 20 minutes before end of class

Workshop 8 Concepts + Practices II

Colour Theory

description Relativity of Colour : cues from Albers

Colour is the most relative medium in art.

specs Work within a 3" X 3" space. Use Color-Aid. Save a strip of .25" X 1" samples of each colour used in your compositions.

exercises

- 1] Make one colour look like two different colours.
- 2] Make two different colours look like one colour.
- 3] Select 9 colours of equal colour intensity and arrange them in a grid of equal sized squares.
- 4] Demonstrate colour mixture in three colours.
- 5] Demonstrate an optical mixture.
- 6] Make one colour perform as both figure and ground in one composition.
- 7] Demonstrate after image.
- 8] Demonstrate the illusion of clear film laying on top of a larger field of four colours.

due 20 minutes before end of class

Everything from Everywhere

description Graphic designers are barraged by the work of other designers and artists. They are also in constant contact with nature and science, news media and pop culture, high art and visual pollution. Many artists and authors turn inward to encounter sparks of meaning, yet inspiration also comes from the outside world. Instead of churning out work inspired exclusively by client briefs and last year's design annuals, designers should look everywhere for inspiration and ideas. Systems and grids exist in nature, from the human circulatory system to tree bark and rock formations. Literature offers a bottomless supply of imagery. Designers sometimes fall short of painters and playwrights in looking beyond their own field. Many are comfortable with pillaging scientific graphs for stylistic cues without fully understanding their structure. This resistance to external inspiration is hardly unique to designers; many Americans eat chicken nuggets but won't read Huckleberry Finn (1884). By looking beyond the familiar, designers can pull everything from everywhere. Designer can discover ideas for colors, typefaces, illustrations, and texture from the worlds of art, nature, media, and science. Looking everywhere can help designers unlock humor by slamming together disparate elements into new concepts. Ideas can come from anywhere, but nothing comes from nowhere. All artists draw from the culture around them.

process

- 1) Be a sponge. Not like a scrub-the-sink sponge, but a sea sponge. Be actively absorbent, notice everything.
- 2) Keep a sketchbook. If your best friend's shirt looks cool against your carpet, note the colors. If song lyrics spark ideas for a photo shoot, write them down. Eventually, this motley assortment of notes will prove invaluable. Many good ideas come in the shower, so having a keen memory helps too.
- 3) Make a database. Collect books, explore song writing, and visit the zoo. Bookmark images and ideas online. Making a personal database is like building a library where you can borrow components on demand.
- 5) Work with a concept in mind. Synthesizing diverse elements is tricky, but framing decisions helps.

Workshop 10 Concepts + Practices II

Image Transfer

description As in, not Photoshop filters

Remember they're backwards. So, if it's something that requires legibility, flip it. Also, image transfers work best onto heavier printmaking paper that can handle lots of wetness without pilling.

process Gel Medium

- 1] Clay prints, ie. glossy magazines, work best
- 2] Apply the medium to the surface receiving the image.
- 3] While it is still wet, place the image face down into the wet medium.
- 4] Let it dry thoroughly.
- 5] Dampen the paper with a wet sponge and allow the water to penetrate the paper pulp.
- 6] Carefully rub away the paper; leave the image intact

Acetone Transfer

- 1] Using artist tape, secure the image print-side down onto the paper receiving the image. Prints using toner [ie. laser or photocopy], work best [so, not inkjet].
- 2] Brush on acetone to the area you want transferred. Allow the acetone to penetrate the paper pulp.
- 3] Firmly rub the paper with a burnishing tool. A bone folder or metal spoon work good.
- 4] Repeat steps 2-3 as needed.

specs Bring in at least one transfer for each process.

due 20 minutes before end of class

Workshop 11 Concepts + Practices II

Decon

description Making custom icons and graphics

Our initial knee-jerk reaction is to jump on Google Images and pull up the first image of a turtle and trace it. If you ever find yourself doing this, stop immediately and go read comic books. Please realize, everyone views that first image of a turtle and thinks the same exact thing: this'll work. Wrong thinking. As innovators of content and form, how do you break away from the obvious and everything that precedes you?

process Working with the animal from your zodiac,

- 1) Draw the animal from memory using a black felt-tip pen
- 2) Destroy the image (tearing, scuffing, remix etc.)
- 3) Using tracing paper retranslate this drawing
- 4) Finnesse + Edit: What's working, what's not? Use parts from the entire process
- 5) Finalize as graphic BW form

due End of class