

1 Computer Graphics

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GRA 3104 601 Spring 2017 [Graphic Design Majors Only]

Class M/W 11:00-1:45 PM
HBR 141

Office M/W 2:00-3:00 PM
HBR 117

description This course investigates multiple methods of digital image-making and their synergistic relation to one another while recognizing both individual and collaborative, written and visual, curatorial and editorial strengths. Students develop and apply their photographic, typographic, illustrative, branding, and vectoring skills through two very different outlets:
A) An individual self-promo project, and
B) A collaboratively-produced design publication.
By practicing and bouncing between two very different methods of working, students stay fresh while applying their new-found, formal and conceptual design chops through original authorship and meaningful design.

deliverables A) Individual
1) Kit of Parts Self-Identity System
2) Resume
3) Calling Card
B) Collaborative
4) Complete published [printed + bound] Design Journal
5) Type-able .OTF file of Original Typeface
6) Type Sample Poster showcasing Original Typeface
7) Brand Book describing identity system of journal
8) Original Writing: 5 @ 500 word articles
9) Original Artwork: 25+ Photos, 25+ Illustrations

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.

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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.

structure 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 problems: DO NOT lose/destroy your work. No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

Semester Projects: Two long-term assignments that include multiple tasks and periodic check-in points. Given the open structure of the class, self-discipline is integral and considered in overall course evaluation. Weekly Critiques require mandatory participation. Class time is to be used for production: Anyone without something to work on will be asked to leave. Bring all ideas and materials to work in class. Treat every class like an open studio.

grading Individual Work: 30%, Collaborative Work: 60%
Basis: inventiveness, authorship, collaboration, participation, evolution, coherence, craft, finesse, time management, ideas, content, form, attitude, participation, attendance.

* Grades received at culmination of course upon the final and complete design packages.

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 Final Crit. Bring all physical work to Final Crit.

DIGITAL DOCUMENTATION REQUIRED TO RECEIVE A FINAL GRADE.

required text CO-LAB: Collaborative Design Survey, by Herrmann+Shelley
The Art of McSweeney's, by McSweeney's
Pick any book by Chuck Klosterman
The Book of Probes, by McLuhan+Carson
Transmetropolitan (Vol. 1), by Warren Ellis
Typography Sketchbooks, by Heller+Talarico
Nozone (pick one), by Nicholas Blechman

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suggested text Book Design, by Andrew Haslam
Barnbrook Bible, by Jonathan Barnbrook
Indie Publishing, by Ellen Lupton
Design Writing Research, by Ellen Lupton
Design Life Now, by Barbara Bloemink
Soon: Tomorrow's Visions Today, by Lewis Blackwell
Hybrid Imagery, by April Greiman
Channel Zero, by Brian Wood
V for Vendetta, by Alan Moore
Said the Shotgun to the Head, by Saul Williams
Wall and Piece, by Banksy
Slaughterhouse Five, by Kurt Vonnegut
Zombie Spaceship Wasteland, by Patton Oswalt
Culture Jam, by Kalle Lasn
No Logo, by Naomi Klein
Looking Closer Series, by Bierut, Helfand, and Heller
Multiple Signatures, by Michael Rock
79 Short Essays on Design, by Michael Bierut
Talk Back, by Ji Lee
Before I Die, by Candy Chang
Ray Johnson, by Ray Johnson
The Art of D*Face: One Man and His Dog, by D*Face
Things I Have Learned in my Life So Far, by Sagmeister
Colors, by Tibor Kalman
Scar Strangled Banger, by Ralph Steadman
Designing For Social Change, by Andrew Shea
Ninth Letter, by University of Illinois Urbana-Champaign

materials 1 year subscription to Type Tool: (academic discount)
Purchase from: <http://www.fontlab.com/academic-purchases/>

For clarification, here is the PDF:
<http://old.fontlab.com/downloads/documents/AcademicOrderForm.pdf>

The PDF is also attached to the end of this document
The PDF gets emailed to: orders@fontlab.com

Printing Costs:
You will have to purchase 2 copies of your journal from either Lulu, Blurb, or Issuu and make 100+ copies of your calling card. Other printing costs TBA.

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Materials will vary on a student-to-student basis. Basic supplies such as newsprint, scissors, cutting mats, and rulers will be available in the classroom. Additionally, you will need portable digital storage, an 18" metal ruler, black archival felt-tip pen, X-ACTO knife + replacement blades, PVA glue, assorted graphite pencils, good white eraser, a [utilized] sketchbook, and personal self-healing mat, for starters. More supplies TBA.

collaboration Students are required to collaborate in various ways as a reflection of design reality. The number one complaint from professional design studios is that although schools can churn out fantastic student work, these new designers are incapable of working together.

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

alcs

- 1] Demonstrate the ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful messages.
- 2] Possess an understanding of tools and technology.
- 3] Demonstrate a basic understanding of design business practices, including ability to organize projects and work as a productive creative team member.
- 4] Write clearly and effectively: well-organized papers.
- 5] Exhibit functional oral communication
- 6] Solve visual communication problems, including skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.
- 7] Demonstrate ability in conceptual, logical, and intuitive thinking as applied to graphical analysis.
- 8] Respect different cultures, genders, ethnicities.
- 9] Recognize the social and ethical responsibility of creating visual design.

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- 01 [JAN 09] M intro course : assign Journal Project : sign up groups : Kill Deus Ex Machina lecture [raison d'etre example]
- 02 [JAN 11] W **CRIT: Pitch 5 Journal Ideas** to Class : Decide : Kit of Parts + Brand Book lecture : Field Trip to Library
- 03 [JAN 16] M MLK: NO CLASS
- 04 [JAN 18] W **CRIT: Pitch Swatch for Design System** [present examples for treatment of type, identity, page layout, and imagery that you have found and like] : Pub Design lecture
- 05 [JAN 23] M **CRIT: Personal Kit of Parts** : discuss Book of Probes
- 06 [JAN 25] W **CRIT: 1st Rough Page Layout** [Develop FLEXIBLE Custom/Alt Grid and demonstrate 8 DIFFERENT uses of your grid as determined by distinct kinds of content]
- 07 [JAN 30] M **CRIT: 1st Rough Typeface** [hand-drawn sketches]
- 08 [FEB 01] W **CRIT: Resume** : Bring ideas/topics for your articles : discuss Klosterman : Group to discuss writing
- 09 [FEB 06] M **CRIT: Journal Dummy** [Mock Scale] + **Identity Treatment** [Define: kit of parts, symbols/icons/graphical forms, colors, type, imagery, grid/layout: ingredients + recipe]
- 10 [FEB 08] W **CRIT: Personal Kit of Parts** : **CRIT: Writing** [Peer Review] : discuss CO-LAB : watch Good Night & Good Luck
- 11 [FEB 13] M **CRIT: Imagery** [5+ photos, 5+ illustrations] : discuss Nozone + Transmetropolitan
- 12 [FEB 15] W **CRIT: Resume** : 1:1 discussions : discuss McSweeney's
- 13 [FEB 20] M **CRIT: 2nd Rough Page Layout** [8 DIFFERENT page-spreads utilizing your flexible custom grid and determined by different kinds of content; PLUG-IN ORIGINAL CONTENT]
- 14 [FEB 22] W **CRIT: Kit of Parts** : 1:1 discussions : watch Art & Copy
- 15 [FEB 27] M **CRIT: 2nd Rough Typeface** [fully develop alphanumeric + glyphs, U&lc: ink in forms with black felt-tip pen]

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- 16 [MAR 01] W Demo Type Tool : revise type by hand before digitizing
- 17 [MAR 06] M CRIT: 3rd Rough Page Layout [8+ REVISED page-spreads]
- 18 [MAR 08] W CRIT: Resume : watch Page One: Inside the NYT
- 19 [MAR 13] M SPRING BREAK: NO CLASS
- 20 [MAR 15] W SPRING BREAK: NO CLASS
- 21 [MAR 20] M CRIT: Complete Journal [pin up spreads]
- 22 [MAR 22] W CRIT: Calling Card : watch Linotype: The Film
- 23 [MAR 27] M CRIT: Type and Image [pin up revisions]
- 24 [MAR 29] W CRIT: Calling Card : Book Binding Demo : Open Studio
- 25 [APR 03] M CRIT: Revised Complete Journal [InDesign: File -> Print Booklet -> 2-Up Perfect, Signature Size 4, Butterfly Bind]
- 26 [APR 05] W CRIT: Calling Card + Resume : 1:1 discussions
- 27 [APR 10] M CRIT: Revised Complete Journal [Butterfly Bind]
- 28 [APR 12] W LASTLY DATE TO SEND BOOK TO PRESS: LULU OR ISSUU OR BLURB
Have it Express Mailed (approx. 7 days) : 2 Copies
- 29 [APR 17] M CRIT: Brand Book Spreads [pin up]
- 30 [APR 19] W CRIT: Type Sample Poster [tile]
- 31 [APR 24] M Open Studio : 1:1 discussions
- 32 [APR 26] W EVERYTHING DUE FOR GRADE: Complete Package includes
2 copies of Journal, .OTF file of Typeface, Type
Sample Poster, Brand Book, 5 @ 500 Word Articles, 25+
Photos, 25+ Illustrations, Personal Kit Poster, 100+
Calling Cards, and Resume : Deliver DIGITAL-FILES +
PHOTOGRAPHY of all physical work via USB : I will also
be photographing your work : Presentation/Defense of
Journals to Senior Class
- ** [APR 28] F USFSP Graphic Design Senior Show

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The Journal Project

description -Intended to address all graphical considerations of a printed publication: photographic, illustrative, typographic, branding, page layout, and written.
-Holistic immersion in an original formal + conceptual design undertaking: authorship of smart/informed, voice-heavy, original design.
-Experimentation encouraged: no cheap easy solutions
-Commences with defining individual design components as well as the curation of their synergy.

components 1) Complete published [printed and bound] design journal
2) Type-able .OTF file of original typeface
3) Type sample poster showcasing original typeface
4) Brand Book describing identity system of journal
5) Original Writing: 5 @ 500 word articles
6) Original Artwork: 25+ photos, 25+ illustrations

specs A. Collaborative Design: Groups of 2.
B. Raison d'etre: You and your partner need to decide on a subject for your journal. What are you interested in? What do you already know? What do you want to learn? It must take the form of a literary journal. It doesn't have to be culture-related, though it's recommended. This is likely going to be a portfolio piece for you, so plan ahead and choose something that entertains you for the duration of the semester. Invent an ideology!
C. Designer as Author: All original content and design.

1) The Journal

- Front/Back Cover, Inside-Front/Inside-Back Cover, Title Page, Intro/Preface, About the Authors, Table of Contents, Publishing Info, Colophon
- PLUS 40+ internal spreads (80 pages not including above)
- Must employ ORIGINAL typography, imagery (photography + illustrations), page layout, grid, identity, and writing (NO iStock, template, clip art, web-searched content)
- No advertisements
- Pub Size is decided by you (determined by content)
- Use blank pages in back as needed for filler thickness
- Includes your 5 @ 500 word articles, 25+ photos, 25+ illustrations, kit of parts, and original typeface
- Published via Lulu, Issuu, or Blurb
- 2 Copies (one for you and one for the department)

2) Original Typeface

- Graphic decisions cater to the needs of the publication
- Complete U&lc alphanumeric set, also includes glyphs:
! @ # \$ % ^ & * () [] | \ / - _ = + , . ? < > ' "
- Modular, Systematic, or Fabricated (refer to Type 1)
- Must be type-able .OTF file (digitized via Type Tool)
- Hint: Granted time-constraints, find a way to solve this with smart repetition of form.

3) Type Sample Poster (suggested) or Comparable Output (open to project-specific pitches)

- 24 X 36", dedicated to your typeface
- Inkjet print on any paper type
- Highlights its most relevant and distinctive qualities
- You may only use your typeface and no other imagery
- Shows complete digitized U&lc alphanumeric set + glyphs
- Include the following information: the designer, foundry, describe the formal characteristics and anatomy, classification/style (if relevant), weights (if relevant), and intended purpose

4) Brand Book

- 10 pages = 10 pieces of paper, use front sides only
- 11 X 17", landscape, coil bind on left
- Laser print (on Mohawk Superfine, suggested)
- Explains and outlines the recipe/ingredients/rules for your journal's identity so that anyone could follow your system and replicate it.
- Employs the Kit of Parts approach to branding. Meaning, this is not a thumbprint logo; it is a visual vocabulary.
- Unique. Smart. Succinct.
- Defines: type treatment, image treatment, symbols/icons/graphical forms, color scheme, grid structure, page layouts, permissible content, tone/verbiage/word choice
- Professionally designed: a brand book's purpose is for internal use (employees) or as a pitch to clients

5) Original Writing

- 5 @ 500 word articles written by you.
- Voice-Heavy: Commentary, Op-Ed, Manifesto, Expository, Satire. Informed opinions backed by research.
- Separate .RTF Files of articles

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6) Original Artwork

– 25+ photos:

Considers: bw/color, hard/soft focus, depth of field, macro, composition, vignettes, attention to detail, positive/negative space, lighting, grain, layering.

– 25+ illustrations

Considers: line-work, texture, tools, medium, style.

– CONCEPT IS KING.

– Savvy, unique form.

– Follows systematic treatment.

due Class 32 [APRIL 26] W : Everything : Presentation/Defense
to Seniors

* See Schedule for periodic CRITS

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Self Promo Project

description This collection of work is intended to help you develop your personal identity as a graphic designer and formal application materials as you prepare to apply for art shows, design competitions, internships, jobs, and grad school. It is important that you start thinking about the persona you want to convey to the world and the kind of work you are interested in doing. Keep in mind, your professional identity isn't necessarily the same as who you are as a person. Design is a lie that sells, in this case, you.

components 1) Kit of Parts Identity/Branding System
2) Resume or CV
3) Calling Card

specs 1) **Kit of Parts Identity/Branding System**
Using the Kit of Parts approach to branding, build a fleshed-out identity package for yourself. A Kit of Parts is a special term meaning the "visual vocabulary" for a brand, i.e. the ingredients (formal elements) and recipe (rules that bind them).

1] Ingredients: The formal elements (symbols, iconography, typography/lettering, color scheme, patterns, verbal/textual language, movements, sounds, environments, photography, primary/secondary treatments, line weights, drawing style, etc.)

2] Recipe: The rules, or glue, that tells what you do to the ingredients (what icons are used where, margins and placement, sizing and proportions, context, usage, etc.)

This is NOT a traditional branding assignment. A single Chermayeff & Geismar mark is NOT what we're looking for. This is a SYSTEM. Systems allow for guided variability. Everything needs to cohere: conceptually and formally.

Includes

- Vectored or Hi-Res Bitmapped icons/symbols/marks/drawings
- Patterns
- Primary (secondary optional) type treatments/lettering
- Defined drawing style/linework
- Color Scheme
- Other components?

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- Poster that diagrammatically explains the kit/system
- 18 X 24" inkjet print on Epson Doubleweight matte
- Clear, concise, and self-explanatory: meaning an outsider could understand the kit/system and apply it
- May only use elements of the brand to describe the brand

2) Resume or CV (Curriculum Vitae)

Rewrite and typeset your resume or CV. Resumes and menus are some of the most difficult pieces to design, because of the emphasis on immediately legible content, their intrinsically mundane nature, and the quantity of type (especially numbers). This assignment is just as much about the curated and well-written content (how you write) as it is about the typography. Get the details perfect and innovate within a very strict set of boundaries.

Pick:

A) Resume: single page, concise snapshot tailored for very specific applications, list your objective

B) CV: multiple pages, lists everything about you

- Your Kit of Parts should inform your type treatment.
- Do NOT apply any graphics to your resume. They are incredibly junky and unnecessary. Control yourself.
- Consistency of denotation.
- What do you want someone to read 1st, 2nd, 3rd, etc.?
- Use traditional labels for the kinds of content
- Do not rule out tangential but interesting facts about yourself. What will intrigue someone to have a conversation (interview) with you?
- Do NOT take advice from USFSP Career Development people
- Do NOT rate your skill levels
- Format using Adobe InDesign
- 8.5 X 11" portrait, paper choice is considered

3) Calling Card

Physical indicators of a visitor's physical presence: calling cards are extinct ephemera of the Nostalgic. With the rise of letterpress and the hijacking of print as an arts medium, designers are finding ways to remind people to be where they are. As in, literally, physical space. Design a calling card in keeping with your identity that functions as an announcement, a marker, a token.

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- Not the same as a business card (think beyond the traditional 2 X 3.5" cardstock)
- Consider the physicality and manner in which someone interacts with the card
- Information: Your Name + 1 form of communication (recommended, a NON-USF email)
- Handmade
- Utilize your kit of parts
- Medium and size is open
- Make an edition of 100

due Class 32 [APRIL 26] W : Everything

* See Schedule for periodic CRITS

Student Discount Program

We have a special program for **students** and faculty at accredited colleges and universities. Upon presentation of academic credentials (usually an identification card from the institution) and the order form below we will give a significant discount for a **time-limited student license** of selected Fontlab Ltd. products listed below. The student license is valid for **one year from the date of purchase** (except TypeTool which is a full license, not time-limited).

Print this page. Fill in the blanks. Then fax it, along with a copy of your student/faculty ID to +1 509 272 3260 or scan/photograph and email them to orders@fontlab.com

Fontlab Ltd. Student License Order Form

Your name: _____

College or university name: _____

Your address: _____

City, State/Province: _____ Fax number: _____

Zip/Postal code, country: _____ Phone number: _____

Your email address: _____

Credit card number: _____| Expiry date: ____/____

I want to order the one-year (except TypeTool) student license for the product(s) checked below:

FontLab Studio 5	US\$119	<input type="checkbox"/> for Mac OS X	<input type="checkbox"/> for Windows
Fontographer 5	US\$79	<input type="checkbox"/> for Mac OS X	<input type="checkbox"/> for Windows
TypeTool 3	US\$29.99	<input type="checkbox"/> for Mac OS X	<input type="checkbox"/> for Windows

Date: _____ Signature: _____

Note: In addition we offer an even deeper discount to college, university and high school departments who wish to populate a graphic design computer laboratory with any of the above products. This requires a purchase of 8 or more copies of one of the products and the appointment of a single person at the institution to be the contact person for support and maintenance between Fontlab Ltd. and the institution. Please contact Lisa Devlin, orders@fontlab.com, or download the Institutional Order Form for further details.