

syllabus	DM1200 / 5200 / Studio B / Digital Design I
when	Saturdays, 05.28.11–08.06.11 [no class 07.02.11] :: 10 sessions 9:00a–3:45p
where	Gtown 310
course description	Digital Design I explores the possibilities of creating images and generating ideas into artwork using a Macintosh computer. Students learn basic software tools and techniques paired with rudimentary hand skills, such as photography and print production. The course introduces a selection of print-based software including Adobe Photoshop, InDesign, and Illustrator. Digital Design I prepares students to enroll in more advanced systems and design courses at Corcoran. Digital Design I is offered at the graduate level under the listing DM5200.
deliverables	Project 1: Visual Comparison Project 2: Collage Project 3: Re:iterative Digital/Tactile Project 4: Digital Graffiti (for graduate students) Tutorials: Adobe Classroom in a Book
assignment policy	<p>Students are expected to complete all projects and tutorials as outlined in the syllabus schedule. Assignments are due in-class, not email. No late work accepted. Revisions are permissible and encouraged; feedback is provided in-class weekly, and via email. No plagiarism. No stealing. Appropriation a.k.a. Remixing is not the same as stealing. *See also <i>RIP: A Remix Manifesto</i> and <i>Girl Talk</i>.</p> <p>Tutorials: Short in-class assignments. Bring all necessary books to class. Finish tutorials for homework and bring printout(s) to the following class for critique.</p> <p>Projects: Span 3 week periods. Each week, the student is expected to have completed the assigned phase of the project and printouts will be pinned for crit. Weekly progress culminates in the final project deliverable.</p> <p>Last Day: At the end of the semester, students hand in a DVD with digital files of all final work. If this is not turned in, the student will not receive a final grade.</p>

required text	<p><i>The Interaction of Color</i>, by Joseph Albers <i>Thinking with Type</i>, by Ellen Lupton <i>It is Beautiful...Then Gone</i>, by Martin Venezky <i>Design Language</i>, by Tim McCreight</p>
required tutorial books	<p><i>Adobe Illustrator CS5 Classroom in a Book</i> <i>Adobe InDesign CS5 Classroom in a Book</i> <i>Adobe Photoshop CS5 Classroom in a Book</i></p>
suggested reading	<p><i>The Medium is the Message</i>, by Marshall McLuhan</p>
grades & attendance	<p>Class begins promptly at scheduled time. Each class entails a tutorial and project critique. Be prepared to pin work and discuss. Class grades: dependent on attendance and active participation; According to Corcoran's policy, IM, cell phone conversations, and shopping online are not considered active UI (User Interface) participation; two unexcused absences results in one letter grade lower. Three or more absences and the student fails. Project grades: based on the student's progress, timely assignments, formal skills, and attitude. Final grades: A-Impressive. B-Average. C-Expected. D-Below Par. F-Fail.</p>
materials	<p>All supplies and materials are funded by the student. Any investment is up to the student to purchase and bring to class. Suggested materials: MacBook Pro with access to Adobe Illustrator/InDesign/Photoshop, 8-gig thumb drive and/or portable external hard drive, DVD's, Letter/Tabloid Xerox paper, assorted papers (announced per project), pushpins, felt-tip pens with a range of weights, pencil, chipboard, tracing paper, bone folder, PVA, X-Acto blade, box cutter, metal ruler, French curve, eraser+shield, cutting mat, etc. Further suggested materials TBA.</p>
objectives	<p>To learn and utilize the Adobe Creative Suite Software. To learn and utilize the MAC Operating System (OS). To learn and utilize fundamental formal principles of composition. To develop project management practices. To strengthen craft and technical skills. To expand verbal presentation skills and articulate when discussing work. To develop objective critique skills and be able to engage in critical discourse. To get you hooked on Graphic Design.</p>

- assignment overview
- I. Project 1: Visual Comparison
 - a. photo research
 - b. color variation
 - c. typography research
 - d. compositions + page layout
 - e. final deliverable: book

 - II. Project 2: Collage Poster
 - a. word choice
 - b. connotation + denotation
 - c. photo research
 - d. denotative collage posters
 - e. conotative collage posters
 - f. final deliverable: posters + book

 - III. Project 3: Re:iterative Digital/Tactile
 - a. stencil
 - b. photocopy art
 - c. stop motion
 - d. alternative printmaking

 - IV. Project 4: Digital Graffiti
 - a. article
 - b. drawing
 - c. alternative means

 - V. Tutorial Lessons:
 - InDesign: 1, 2, 3
 - Illustrator: 1, 2, 3, 4, 5, 6, 7, 8
 - Photoshop: 1, 2, 3, 4, 5, 6

- 06.04.11
morning: Review Syllabus & Brief Introduction + Questionnaire
Lecture: History & Elements of Typography
Demo: Getting to know the Adobe Creative Suite, Illustrator
Studio: Letterform Crops, Look at Saks bags for inspiration
- afternoon: *Lecture:* Introduction to Photography & J. Albers + Color Theory
Introduce Project 1a+b & 3a: Photo Research, Color Variation, & Stencil Supplies
Demo: The Camera, Shooting Techniques, & Adobe Photoshop
Studio: *Adobe Classroom in a Book*, Tutorials: Illustrator 1–3; Photoshop 1–3
- 06.11.11 *Crit:* Letterform Crops, Tutorials: Illus 1–3; Photo 1–3 + Project 1 Photo & Color
Lecture: Ed Ruscha, Jenny Holzer, & the Use of Text as Image in Art.
Introduce Project 1c: Typography Research
Demo: Text as Image Digital/Tactile Techniques
Workshop: Project 3a/ Stencil
Open Studio: Tutorials: Illustrator 4,5; Photoshop 4,5 + Project 1
- 06.18.11 *Crit:* Tutorials: Illustrator 4,5; Photoshop 4, 5 + Project 1 Typography + Stencils
Lecture: History of Graphic Design + Page Layout, Composition, & Bookmaking
Demo: Saddle Stitch & Pamphlet Stitch
Introduce Project 1d+e: Page Layout + Deliverables :: Final Due 06.25.11
Open Studio: Tutorials: Illustrator 6, 7, 8; Photoshop 6 + Project 1
- 06.25.11 FINAL DUE :: Project 1
Crit: Project 1 Final + Tutorials: Illustrator 6, 7, 8; Photoshop 6
Video: *RIP: A Remix Manifesto*
Introduce Project 2a+b+c: Research, Definition, Collection
Workshop: Project 3b/ Photocopy Art
Open Studio: Tutorials: InDesign 1, 2, 3 + Project 2
- 07.02.11 No Class
- 07.09.11 *Crit:* Tutorials: InDesign 1, 2, 3 + Project 2 Research/Def./Collection + Photocopy
Introduce Project 2d: Denotative Collage Poster
Open Studio: Project 2

- 07.16.11 *Crit:* Project 2 Denotative Poster
Introduce Project 2e: Connotative Collage Poster
Open Studio: Project 2
- 07.23.11 *Crit:* Project 2 Connotative Poster
Introduce Project 2f: Deliverables :: Final Due 07.30.11
Introduce Project 3c: Shooting for Stop Motion
Demo: Wire-O Coil Binding & Large Format Printing
Open Studio: Project 2
- 07.30.11 FINAL DUE :: Project 2
Crit: Project 2 Final
Demo: Premiere Pro, QuickTime, and iMovie
Introduce Project 3d: Supply List for Alt Printmaking
Open Studio: Stop Motion
- 08.06.11 DUE :: DVD with digital files of all final work.
DUE :: Project 4 (for graduate students)
Crit: Stop Motion
Workshop: Project 3c/ Alternative Printmaking

questionnaire

student name

address

cell phone

email

list all graphic design, web,
software, and fine art experience

why you are enrolled in this class

do you own a camera?
if so, what?

resources

TYPOGRAPHY

abstractfonts.com
elsner-flake.com
linotype.com
fontshop.com
adobe type library: adobe.co.uk/type
cubanica.com
emigre.com
lineto.com
dutchtypelibrary: dtl.nl
foundrytypes.co.uk
linotype.com
underware.nl
houseindustries.com or houseind.com
dafonts.com OR dafont.com
barnbrook.net
lucasfonts.com
veer.com
letterror.com
t26.com
burodestruct.net/bureaudestruct/index.html
typedifferent.com/2006/index.html
gerardunger.com
processtypefoundry.com
devicefonts.co.uk
jonathan hoefler: typography.com
myfonts.com/activity/type-design
thinkingwithtype.com
nijhoflee.nl
designwritingresearch.org
typeradio.org
sterlingbrands.com/ListenLive.html
misprintedtype.com
ourtype.be
typographica.org/001103.php

ilovetypography.com
retiretrajan.blogspot.com
generatorx.no/tag/lineto
typodermic.com
fontsforslash.com
typeclub.com/type-foundries
typophile.com
larabiefonts.com
ilovetypography.com
designingwithtype.com
dieline.typepad.com/blog
fountaintype.com/catalogue
typeculture.com/index.php
peterb.sk

BOOKBINDING

lulu.com
issuu.com
blurb.com

PRINTMAKING

standardscreen.com
victoryfactory.com
pearl.com
utrechtart.com
speedballart.com

PAPER

xpedx.com
xpedxstores.com
reichpaper.com
astropaper.com
curiouscollection.com

gmund.com/gmund_neu/start.php
appletoncoated.com/stat_paper.htm
mrfrench.com/index.asp
mohawkpaper.com

SOUND

www.findsounds.com
www.soundrangers.com

DESIGN

generatorx.no/tag/lineto
eyemagazine.com/home.php
bantjes.com
babeldesign.com
group94.com
hathawaydesigns.org/index2.php
imagehaus.net/imagehaus.html
kimberlyglyder.com/menu.html
megasleepyhead.com
michellebowers.com
gallagherdesign.com
thedesignfarm.com/info.html
winterhouse.com
urbanforestproject.org/shop/1
appetiteengineers.com
gallagherdesign.com
thedesignfarm.com/info.html
irmaboom.nl
modernista.com/6/index.html
designobserver.com
tolleson.com
winterhouse.com
urbanforestproject.org/shop/1
appetiteengineers.com

dot-dot-dot.us
irmaboom.nl
http://motionographer.com
modernista.com/6/index.html
designobserver.com
tolleson.com
http://morematter.com
newbranddesign.com
eyemagazine.com/home.php
hathawaydesigns.org/index2.php
imagehaus.net/imagehaus.html
kimberlyglyder.com/menu.html
megasleepyhead.com
michellebowers.com
www.design-police.org
brandnewdesign.com
ghull.com/news/news_main.php
http://logopond.com
girlswhowearglasses.com/woody.html
identifont.com
identifont.com/free-fonts.html
medialuxe.net
bantjes.com
hzdg.com
http://gretelny.com/gretel.php
capacity.tv
modeghost.com/gallery.php?
http://strukt.com
moma.org/exhibitions/2008/colorchart
stereo-type.net
blanka.co.uk/Home
acceptandproceed.com
babeldesign.com
midwestisbest.com/work.php
http://popglory.com
http://blog.pentagram.com

artwhino.com
syntheticautomatic.com
newlyn.com
wsdia.com
www.eggpress.com
onomatopee.net
group94.com
<http://gizmodo.com>
edwardtufte.com/tufte
underconsideration.com
cpluv.com/www/blog/albertoeca
underconsideration.com/speakup
takashimurakami.com
studiothem.com
eljefedesign.com/flash/index.html
<http://www2.artcenter.edu/archetype/publications.html>
albertocerriteno.com/index.html
www.insidethefold.com or www.joshmaxrubinstein.com
<http://d3zin3.net>
hzdg.com
idokungfoo.com
rotoark.com
designbyprinciple.com
<http://thankyou.dk>
pushmepullyou.design.com/about.php
birdwoodpress.com
joshuadavis.com/oldsite.html
blind.com
petpunk.com/index
joshuadavis.com
zunejourney.net
buck.tv
yokoland.com
danhillier.com
midwestisbest.com
thegridsystem.org

<http://ecodazoo.com>
<http://think.faesthetic.com>
monocle.com/Magazine/volume-02/issue-19
kinemamoon.com/font.html
herbert-bayer.com
herbertmatter.net/home.html

PHOTOGRAPHY

morguefile.com/
istockphoto.com/index.php
freephoto.com/
freeimages.com/

project 1	Visual Comparison
description	An introductory project that utilizes the printed page spread to relate organic and man-made forms through photography and photography's relationship with typography.
components	a. photo research b. color variation c. typography research d. compositions + page layout e. final deliverable: book
a ::	Generate a bank of photographs based on the following criteria: (8 each) 1. Organic forms that resonate with a particular letter form. 2. Man-made forms resonate with a particular letter form. 3. Photos (man-made or organic) whereby a letterform can complete the photograph. 4. Photos with repeating and relating patterns which relate to a particular letterform.
image generation	Personal photography is highly encouraged. From cheap point-and-shoot cameras, to mobile phones, dSLRS, Polaroids, Holgas, pinholes, and everything in between, generate a bank of photos to draw from. Lo-Res photography downloaded from the internet is not permissible. Try me, I can tell. Purchasing stock photography from sites like istockphoto.com and shutterstock.com is allowed, though discouraged. Flickr and Morguefile are two photo forums to research. Also consider magazines and books for imagery. Look at David Carson and Fotografiks for inspiration.
image size	300 dpi, at least 9x9" (will be cropped, so doesn't have to be proportional)
editing	Feel free to use Photoshop to edit your photographs. Consider using basic tools such as Dodge/Burn, Levels, Color Balance, Gaussian Blur, Healing Brush, and Cropping. It doesn't take much to turn a snapshot into an image.
b ::	For each image, you will have four image versions saved with file names: 1. Full Color Image (CMYK) :: img1_cmyk.tiff (or .jpg) 2. Grayscale :: img1_grayscale.tiff (or .jpg) 3. Black & White :: img1_bw.tiff (or .jpg) 4. Duotone :: img1_duo.tiff (or .jpg)

project 1 Visual Comparison

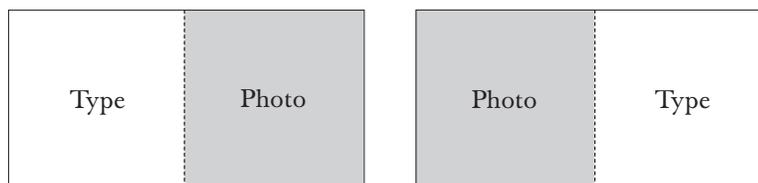
c :: After we've decided on two images from each of the four categories from step a, consider how typography will accompany each image. Investigate type treatment in the following manner. Required:

- type classifications
1. One Transitional or Old Style Serif
 2. One Modern Serif
 3. One Slab Serif
 4. One Sans Serif

We will NOT be using any Display fonts or Blackletter for this project. Display fonts include Curlz, Papyrus, Ravie, and anything simulating handwriting.

One particular typeface is paired with one photograph. Your choice of typeface should reflect it's pairing with the photograph. Perhaps your typeface has visual elements that reflect a specific part of your image (i.e. a Baskerville ampersand reminds you of a flower) or conversely, the typography opposes the imagery (i.e. a geometric Futura "o" contrasts the more humanistic shape of a berry).

d :: Type and Image will associate across the 2-page spread. Meaning, the photograph will assume either the Recto or Verso, and type on the other.



Choose 4 typefaces based on the type-image pairing from the aforementioned criteria:

1. Organic forms that resonate with a particular letter form.
2. Man-made forms resonate with a particular letter form.
3. Photos (man-made or organic) whereby a letterform completes the photograph.
4. Photos with repeating and relating patterns which relate to a particular letterform.

Generate 3 different type-image compositions for each of the 4 categories above.

project 1	Visual Comparison
e ::	The final deliverable is in the form of a full-bleed square book. 5 copies.
page dimensions	Each page is 8x8" square, with the spread amounting to 8x16". This provides enough room to make a print-ready document with quarter-inch bleeds on tabloid (11x17") paper. [It's safe to assume printer margins are generally .25"] <i>Bleed</i> is the trim "margin of error" area. This means when you cut your book to size, you will not have unwanted white paper surrounding your pages.
binding	Either Saddle Stitch (two staples) or Pamphlet Stitch (hand sewn). Demo in class.
page order	These binding techniques require pages to be re-collated in order for printing and binding to yield the proper desired page order. Make a comp/dummy to see how and where pages land. Demo in class.
cover	Considering the 8x16" full spread, chose one new unused type-image study from your selection of black & white and/or grayscale studies. The type side should be used for the front cover, and photo for the back cover.
title page	This is the first content page, verso, page 1. Set in either the Serif or Sans Serif of your choice, choose one typeface from the ones you have selected and typeset the following information in 10pt. Roman, centered on the page: Visual Comparison by student's first and last name
contents	A contents page is not necessary. You should include 3 color studies (full color, b&w and/or grayscale, and duotone versions) from each the following: 1. Organic forms that resonate with a particular letter form. 2. Man-made forms resonate with a particular letter form. 3. Photos (man-made or organic) whereby a letterform completes the photograph. 4. Photos with repeating and relating patterns which relate to a particular letterform.
paper	Plain white text-weight Xerox. No cover stock, linen, colored, watermark, etc.

project 2 Collage Poster

description Jumping back and forth between digital and physical techniques to generate an image, the student learns the value of how and why he/she chooses certain media to perform a specific task and/or produce a particular aesthetic.

components a. word choice d. denotative collage posters
 b. connotation + denotation e. conotative collage posters
 c. photo research f. final deliverable: posters + book

a :: Choose one word from List 1 and one word from List 2.

- | | | |
|--------------------|--------------|--------------|
| List 1 | portal | test |
| | gate | silhouette |
| church | chasm | concrete |
| darkness | life | love |
| woman | death | conceive |
| man | lightness | travel |
| belief | birth | landscape |
| religion/religious | prison | fluctuations |
| city | silhouette | rural |
| country | thought | ornamental |
| house/household | war | modern |
| gender | peace | classic |
| spirit | relationship | pleasure |
| villain | authentic | simple |
| hero/protagonist | urban | spontaneous |
| victim | | desire |
| architecture | List 2 | |
| reality | | |
| mind | absorb | |
| fantasy | simultaneous | |
| field | trust | |
| buddhism | existence | |
| christianity | impersonator | |
| door | hate | |

project 2 Collage Poster

b :: *Connotation* is the associated or secondary meaning of a word or expression in addition to its explicit or primary meaning. *Denotation* is the explicit or literal meaning(s) of a word or expression.

Define your two words connotatively and denotatively. Then think about the relationships between your two words. Write a 250 word response to the prompt: Tell me a story relating these two words. It doesn't have to be factual. The only requirement is that it's interesting.

c :: Gather a bank of images in response to each word, both words in relationship together, and your story. There is no set number requirement, but the more images you have, the better off you'll be. 300 dpi is recommended.

d :: denotative poster

Working from your denotative definitions and relationships, make a collage using both found and self-generated imagery along with type or hand lettering. A *collage* is a technique of arranging and adhering various materials such as photographs, pieces of paper, fabric, etc. to a single surface for backing. An *assemblage* is a collection or gathering of things or people. Draw from techniques we've covered in class, from physical cutting and pasting to photocopied layering, photo distortions, and scanner manipulations. Jump back and forth between physical and digital iterations. If you think you're done, you're not.

specs Only 1 typeface allowed. Choose either a Serif or Sans Serif. Use One Means.

Primary Information: Title

Secondary Information: Caption/Descriptor (Draw from your definitions and/or story)

Your two words must appear somewhere on the poster.

11x17" 300dpi, Black & White Laser Print

Cover-Weight Cardstock paper

project 2 Collage Poster

e :: connotative poster

This time, working with connotations and cultural/personal ascriptions, make a collage.
This means all new imagery.

specs Only 1 typeface allowed. Choose the same typeface you worked with before.
This time you may work with the entire typeface family (all weights).

Primary Information: Same Title

Secondary Information: New Caption/Descriptor

Tertiary Information: Include our 250 word story

Your two words must appear somewhere on the poster.

18x24" 300dpi, Spot Color Inkjet Print (we will be using the plotter for this)

* *Spot Coloring* means Black & White plus one other color (red, for example)

f :: The final deliverables are:

1. Revised 11x17" denotative poster (3 copies)

2. Final 18x24" connotative poster (2 copies)

3. Process Book (2 copies)

process book 11x17", double sided, Wire-O Coil Bound (demo in class)

Duralar Protective Covers (medium weight or thicker)

Printed on Mohawk Superfine Text-Weight

contents [ALL TYPOGRAPHY must be set in your typeface using One Means Type.]

Title Page: "Collage Poster", your name, course title, Prof. E. Herrmann [No imagery]

Spread 1: List the 2 words. [No imagery]

Spread 2: Provide the definitions. [No imagery]

Spread 3: Provide the connotations [No imagery]

Spread 4: Typeset the 250 word story. [No imagery]

Spread 5-7: Image Collection. Select original images, not the collages.

Spread 8: Final Denotative Poster.

Spread 9: Final Connotative Poster.

project 3	Re:iterative
description	Scheduled intermittently throughout the summer semester are workshops that detail a variety of digital/physical processes and techniques that are encouraged to be used in conjunction with the other two projects. The Re:iterative projects are not necessarily related in terms of content, though the student may choose to work through an overarching theme (i.e. circumsised hedgehogs) if they so desire.
components	<ul style="list-style-type: none">a. stencilb. photocopy artc. stop motiond. alternative printmaking
a ::	Stencil Supplies: posterboard, X-Acto, box cutter, can of black spray paint
process	<ol style="list-style-type: none">1. Use the internet, magazines, books, etc. to find an iconic source image. In terms of <i>iconic</i> you are looking for something that can be reduced down into two colors (positive and negative space) and that can be recognized with minimal detail. Keep in mind, this source image will be used to generate a hand-cut stencil.2. Using illustrator, use the pen tool to roughly trace the icon. You may have to make judgement calls on what is necessary in terms of detail, illusions with foreground/background, and black/white relationships. (Demo in class)3. Print your vector to size, and tile, if needed.4. Tape the printed vector onto a piece of posterboard and cut. Use X-Acto blades and box cutters as preferred. Remember to use tabs to connect counterforms or “islands” (like the letter O, for instance) that will fall out.5. Test it out at home. Experiment on various papers and objects. <i>Note:</i> This process can be used to physically reproduce type. Consider hand-cut type and lettering as an alternative to your next assignment.
specs	DUE: 5 identical copies on white Bristol or Cover-Weight paper.

project 3 Re:iterative

b :: Photocopy Supplies: Scissors, clear Scotch tape, photocopier, choice of newspaper, magazine, or disposable book

Choosing one article or chapter from your publication, and using only the content from that section, remix the article using a photocopier, scissors, and tape. Revise the hierarchy of information for personal emphasis by considering scale, placement, and typography. Look at work by Dada, Futurists, and Kurt Schwitters. Use content against itself to twist the language and make a political statement. Break it down, and build it back up with a new meaning.

specs DUE: 5 identical Black & White 11x17" photocopies on white Xerox paper

project 3 Re:iterative

c :: Stop-Motion Supplies: scanner, camera, tripod (though not necessary), Adobe Photoshop & Premiere Pro, objects needed for content matter will vary with student.

premise Use the 250 word story as a basis for your narration. If the story sprawls, chose one portion to depict. If it is not conducive for a stop-motion piece, work through it until you have something. The final output is open ended in terms of content and choice of visual aesthetic. With the exception: NO FILTERS and NO EFFECTS.

Demo in class

specs Frame Rate (fps): 30 frames per second (meaning it uses 30 frames per second of video). 29.97 fps is standard.

Duration: 30 second video

300 clips. In this case, a clip is a still image. So, 300 scans or photographs. This means the video is 10 clips per second; 3 frames per clip. For frame of reference, a true stop motion video means each clip (image) is a frame.

RGB (Color for Screen), Black/White, or Grayscale. Up to you. Do all photo editing in Photoshop first. Use Batching and Actions.

Frame Size: 720x480 (4:3 ratio)

Image Size: 720x480 px

Sound: Optional though recommended. Experiment with Soundbouth and GarageBand. Record found sounds, alter tempo, play with noise distortions, and add layers. How does sound enhance a visual? Are their particular visual cues that can pair with a sound?

DUE: QuickTime (.mov) video file set at highest quality

project 3 Re:iterative

d :: Alternative 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 color (B/W), 8.5"X11", 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 overink, but the entire surface should be wet. The amount of ink required is dependent on the absorbency 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 colors, 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.

DUE: At least 5 good prints

project 4 Digital Graffiti

Illustrate an article from The New York Times. The drawing will be done physically and outputted digitally, or vice versa. Chose your article and map out your plan of execution based upon the content. Lecture on alternative means of drawing and mixed media including stencils, ink blot, and sidewalk chalk.

DUE: Copy of the article + the two steps (digital and physical) of the illustration