

1 Concepts + Practices I

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ART 2201C Fall 2014 [Graphic Design Pre-Majors Only]

Tues / Thurs 9:00-11:45 AM [office hours by appointment]

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: 15 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]. All work may be revised and presented on the final class during Individual Final Crits with Before & After documentation. Revised work will be graded and averaged with the initial grade. Late work cannot be revised.

* 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

2 Concepts + Practices I

"Day Before" emails. No grace is extended for computer problems: DO NOT lose your work.

No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

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 = 75% of grade; Final Project = 25% of grade; Basis: inventiveness, accuracy, craft, finesse, timeliness, idea, content, form. Final Course Grade: assignments + revisions, evolution, attitude, 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. Documentation REQUIRED to receive a final grade.
required text	Interaction of Color, by Josef Albers [Read by: SEP 23] The Medium is the Message, by McLuhan [Read by: OCT 14] Island, by Aldous Huxley [Read by: NOV 04]
suggested text	It is Beautiful...Then Gone, by Martin Venezky Black Hole, by Charles Burns V for Vendetta, Watchmen, by Alan Moore The Calvin and Hobbes 10th Anniversary Book, by Watterson Inside/Outside, by Malcom Gear 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 Mr. Punch, 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 100% Evil, by Nicholas Blechman & Christoph Niemann Meme Wars, by Kalle Lasn

3 Concepts + Practices I

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

Cyanotyping: hake brush with NO copper binding, heavy duty light-proof trash bag, (remainder is supplied)

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, Aug 28.

http://www.usfsp.edu/computing/files/2013/06/keycard_auth_form.pdf

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.

4 Concepts + Practices I

- 01 [AUG 26] 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 [AUG 28] R grid.lock: German + Swiss lecture : Grids workshop :
ASSIGN Weekly 1 [Lockup] : Glue Demo : CRIT (End Class):
Lockup : Graphic Form lecture : ASSIGN Weekly 2 [+ -] :
BRING: Artagian, illustration board, PVA glue, brushes,
Xacto, ruler, cutting mat
- ** [AUG 29] F DROP DEADLINE (You know, if things aren't going well...)
** [SEP 01] M LABOR DAY
- 03 [SEP 02] T CRIT: +- : PITCH: Brand Book to Class : Elements +
Truthiness lectures : ASSIGN Weekly 3 [Scavenger Hunt] :
Elements Handout : Photoshop Demo : Icon ideation
- 04 [SEP 04] R CRIT: Revised +- : Brand/Icon lecture : Scott McCloud 6
Steps : Re:Purpose workshop : BRING: black pens/newsprint
- 05 [SEP 09] T CRIT: Scavenger Hunt : ASSIGN Weekly 4 [NYT] : Idea is
Everything + Semiotics lectures : Sprinting workshop :
Tweethesis workshop : TAKE: 1 sheet of Stonehenge
- 06 [SEP 11] R Inking Demo : Unconventional Tools workshop : watch
The Science of Sleep : BRING: India ink, brushes,
unconventional tools, assorted papers, Dixie cups
- 07 [SEP 16] 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 [SEP 18] R CRIT: 25 Icon Thumbnails : Everything from Everywhere
workshop : BRING: Computer, Xacto, cardboard, cutting mat
- 09 [SEP 23] T CRIT: Readability : ASSIGN Weekly 6 [Weights] : Due:
Albers [entire text read] : Discuss Albers : Colour
Theory lecture : Colour Theory workshop : BRING: Xacto,
PVA, cutting mat, ruler, PVA, illustration board :
TAKE: Needed Color Aid Samples

5 Concepts + Practices I

- 10 [SEP 25] R Color Theory workshop continued / Review UNGLUED Weekly
- 11 [SEP 30] T CRIT: Weights : ASSIGN Weekly 7 [Angsty Will] : Pattern lecture : Suicide Stencil Demo : BRING: black markers
- 12 [OCT 02] R Pattern workshop continued / BRING: cardboard, knives, markers, tracing paper, graphite paper, graph paper
- 13 [OCT 07] T CRIT: Angsty Will : ASSIGN Weekly 8 [>] : Series Killer + Sequence lectures : watch The Fall
- ** [OCT 09] R Open Studio
- 14 [OCT 14] T CRIT: > : ASSIGN Weekly 9 [Remix] : Due: McLuhan [entire text read] : Discuss McLuhan : 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
- 15 [OCT 16] R Image Transfer workshop : BRING: acetone, gel medium, assorted papers, clay-coated magazines, Black and White toner prints, spoon, Dixie cups, sponge, brush
- 16 [OCT 21] T MIDTERM GRADES DUE : 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
- 17 [OCT 23] R CRIT: 16 Icons : Decon workshop : BRING: black mark-making tools, sandpaper, textured surfaces, unconventional tools, tracing paper
- 18 [OCT 28] T CRIT: Alt Printmaking : ASSIGN Weekly 11 [Cyanotype] History of Photo lecture : Cyanotype demo + workshop : BRING: Hake brush, heavy-duty light-proof trash bag, your film (laser print, india ink, or solid), assorted papers
- 19 [OCT 30] R Cyanotype workshop continued

6 Concepts + Practices I

- 20 [NOV 04] T CRIT: Cyanotype : ASSIGN Weekly 12 [Cultural Portraiture]
: Due: Huxley [entire text read] : Discuss Huxley :
Environmental Awareness lecture : BRING: 18" X 24"
drawing pad, assorted papers, trash, found objects, PVA,
tape, other binding materials
- 21 [NOV 06] R CRIT: Cultural Portraiture : ASSIGN Weekly 13 [>>>]
Intro to Time-Based and Stop Motion lectures : iMovie &
Batching Demo
- ** [NOV 11] T NO CLASS
- ** [NOV 13] R NO CLASS
- 22 [NOV 18] T CRIT: >>> : CRIT: 16 Solid Icons & Patterns [to be
narrowed down] : ASSIGN Weekly 14 [Zine] : Print/Bind/
Type + Comics lectures : Binding Demo
- 23 [NOV 20] R Open Studio / Zines and Brand Books
- 24 [NOV 25] T CRIT: Zine : Open Studio / use time for Brand Book :
watch Good Night & Good Luck
- ** [NOV 27] R NO CLASS : Thanksgiving Holiday
- 25 [DEC 02] 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. There is no
other option]
- 26 [DEC 04] R NO CLASS

Cheat Sheet Concepts + Practices I

final project Brand Book
theme assign 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 Cyanotype : accessible democratic printmaking
- 12 Cultural Portraiture: self awareness using refuse
- 13 >>>: sequence with paper shapes; video or flip book
- 14 Zine: spreads, sequencing, narrative, binding
- 15 ~~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

Cheat Sheet Concepts + Practices I

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 I

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 I

- 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.

* 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.

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 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 I

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: Pitch Brand to Class : Class 03 [SEP 02]
CRIT: 25 Icon Thumbnails : Class 08 [SEP 18]
CRIT: 16 Resolved Icons : Class 17 [OCT 23]
CRIT: 16 Finalized Icons & Patterns : Class 22 [NOV 18]
FINAL: Class 25 [DEC 02]

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