

1 Computer Graphics

E. Herrmann elizabethherrmann@gmail.com

GRA 3104 Computer Graphics  
Sect 601 Spring 2014

Tues / Thurs 3:00-5:45p [office hours by appointment, HBR 210]

202 Harbor Hall

description This course investigates multiple methods of digital image-making and their synergistic relation to one another. Students will have the opportunity to develop and apply their photographic, typographic, illustrative, branding, and vectoring skills. Culmination of the semester will output in an expanded knowledge of conceiving + generating computer graphics with the intent of providing a strong, all-encompassing portfolio piece. Students, prepare. This is a crit-heavy, formal project.

deliverables 1) Redesigned Journal  
2) Type-able .OTF file of original typeface  
3) Type Sample Poster showcasing original typeface  
4) Brand Book with new identity of rebranded journal  
5) Presentation to seniors : coffee + round table

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].

\* You get 3 absences, no questions asked. Collect them, 4 absences = Drop 1 letter grade, 5 absences = Fail. Bring any missed work to following class. If work is not presented on the next attended class period, you will not receive credit for the work (meaning a 0). 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 problems: DO NOT lose your work.

## 2 Computer Graphics

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

- structure Semester Project: Single long-term assignment includes multiple tasks and periodic check-in points. Given the scope of the class, self-discipline is integral and considered in overall course evaluation. Biweekly Critiques require mandatory participation are expected to completed for review. 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 redesigned journal: 40%, original type-able typeface + type sample poster combined: 20%, brand book: 20%, process + development + participation: 20%  
Basis: inventiveness, authorship, collaboration, participation, evolution, coherence, craft, finesse, time management, ideas, content, form, attitude, attendance.  
\* Grades received at culmination of course upon the final and complete redesign package.
- documentation Final Class: At the end of the semester, students must hand in ALL relevant digital files [collected digitally]. Photograph all physical work prior to final crit. Bring all physical work to final crit. Documentation required to receive a final grade.
- required text The Art of McSweeney's, by McSweeney's  
1 research journal of your choice (to redesign)
- suggested text Barnbrook Bible, by Jonathan Barnbrook  
Design Writing Research, by Ellen Lupton  
Empire: Nozone, by Nicholas Bechman  
Design Life Now, by Barbara Bloemink  
Soon: Tomorrow's Visions Today, by Lewis Blackwell  
Hybrid Imagery, by April Greiman

### 3 Computer Graphics

materials 1 year subscription to Type Tool: \$23 (academic discount)  
Purchase from: <http://www.fontlab.com/academic-purchases/>

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

[The PDF is also attached to the end of this document]

That gets emailed to: [orders@fontlab.com](mailto:orders@fontlab.com)

Also, you will have to purchase 2 copies of your redesigned journal from either Blurb, Issuu, or Lulu.

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 From the Office of Student Disability Services:  
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. Accommodated examinations through the Office of Student Disability Services require two weeks notice.

4 Computer Graphics

- 01 [JAN 07] T intro course : Welcome: Publication Problems :  
assign Redesign Project : sign up Groups
- 02 [JAN 09] R Review ideas for journals [5+] : present to class : pick
- 03 [JAN 14] T Start developing plans for coherent treatment of type,  
identity, page layout, and imagery : group meetings
- \*\* [JAN 16] R NO CLASS : SPEND NEEDED TIME WITH RESEARCH + DEVELOPMENT
- \*\* [JAN 20] M NO SCHOOL : MLK
- 05 [JAN 21] T Bring Journal + Plan [written, address 4 major components]  
: group meetings : transcribe text while waiting your turn
- 06 [JAN 23] R CRIT: 1st Rough Identity [sketch 15+ different ideas]
- 07 [JAN 28] T CRIT: 1st Rough Typeface [sketch 15+ different ideas]
- 08 [JAN 30] R work period : 1:1 discussions
- 09 [FEB 04] T CRIT: 2nd Rough Typeface [fully develop 1 idea,  
alphanumeric + glyphs, U&orlc, hand-drawn, filled in forms]
- 10 [FEB 06] R work period : 1:1 discussions : discuss McSweeneys
- 11 [FEB 11] T CRIT: 1st Rough Page Layout [digitally sketch 10+  
different spread treatments using the same contents]
- 12 [FEB 13] R work period : 1:1 discussions
- 13 [FEB 18] T CRIT: 2nd Rough Identity [fully develop 1 idea]
- 14 [FEB 20] R work period : 1:1 discussions
- 15 [FEB 25] T CRIT: 2nd Rough Page Layout [fully developed system]
- 16 [FEB 27] R introduce Type Tool : work period : 1:1 discussions
- 17 [MAR 04] T CRIT: 3rd Rough Type [complete set inked, black felt-tip]  
: make revisions then digitize type

5 Computer Graphics

- 18 [MAR 06] R CRIT: 1st Rough Photography/Illustration [at least 20 examples of polished images]
- \*\* [MAR 11] T NO SCHOOL : SPRING BREAK
- \*\* [MAR 13] R NO SCHOOL : SPRING BREAK
- 21 [MAR 18] T CRIT: 1st Rough of Redesigned Journal [pinup 30 spreads integrating typeface, identity, layout, and imagery]
- 22 [MAR 20] R CRIT: Digitized Typeface in depth [project on screen]
- 23 [MAR 25] T CRIT: 1st Rough of Type Sample Poster [tile]
- 24 [MAR 27] R work period : 1:1 discussions
- 25 [APR 01] T CRIT: 2nd Rough of Redesigned Journal [pinup spreads]
- 26 [APR 03] R CRIT: 1st Rough of Brand Book [pinup loose pages]
- 27 [APR 08] T CRIT: 3rd Rough of Redesigned Journal [butterfly bind]
- 28 [APR 10] R work period : 1:1 discussions
- \*\* [APR 14] M LASTLY DATE TO SEND BOOK TO PRESS: BLURB OR ISSUU OR LULU Have it Express Mailed (approx. 7 days) : 2 Copies
- 29 [APR 15] T CRIT: 2nd Rough of Type Sample Poster + Brand Book [mock]
- 30 [APR 17] R work period : 1:1 discussions
- 31 [APR 22] T EVERYTHING DUE FOR GRADE: Complete Package includes: Typeface .OTF file, Type Sample Poster, Brand Book, and Redesigned Journal  
SCHEDULE  
1:30-2PM Juniors Present Handbook, 2-3:30 Juniors Present work from Computer Graphics : all seniors must attend  
3:30PM-5:30PM: Deliver DIGITAL-FILES and PHOTOGRAPHY of all physical work: 1. Thumb Drive, or 2. Portable External Drive : I will also be photographing your work
- 32 [APR 24] R Senior Thesis Review: 9AM to 1PM, all juniors must attend
- \*\* [APR 25] F Senior Thesis Show? TBA

Academic Learning Compacts : Departmental Scripture

CONTENT/DISCIPLINE SKILLS

- 01 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.
- 02 Possess an understanding of tools and technology. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).
- 03 Demonstrate a basic understanding of design business practices, including ability to organize projects and work as a productive creative team member.

COMMUNICATION SKILLS

- 04 Write clearly and effectively: well-organized, well-developed papers.
- 05 Exhibit functional oral communication

CRITICAL THINKING SKILLS

- 06 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.
- 07 Demonstrate ability in conceptual, logical, and intuitive thinking as applied to graphical analysis.

CIVIC ENGAGEMENT

- 08 Show respect for persons of different cultures, genders, and ethnicities
- 09 Gain experience beyond the classroom working with area cultural or non-profit institutions.
- 10 Recognize the social and ethical responsibility of creating visual design.

Assignment Computer Graphics

### Redesign Project

**description** This assignment is intended to address all graphical considerations of a printed publication. The project commences with defining individual components and (after spring break) culminates in the curation of their synergy. This is holistic immersion in a formal design undertaking. You will be asked to hone in on your photographic, illustrative, typographic, branding, and page layout skills. One step at a time, we will develop smart, original, design decisions. Experimentation is highly encouraged: you have an entire semester, so do not jump to cheap, easy conclusions.

**components**

- 1) Redesigned Journal
- 2) Type-able .OTF file of original typeface
- 3) Type Sample Poster showcasing original typeface
- 4) Brand Book with new identity of rebranded journal
- 5) Presentation to seniors : coffee + round table

**specs**

A. Pick a Research Journal → <http://www.lib.usf.edu/#> → JSTOR → Either track it down at a library or Amazon → Must find a physical hard copy. DUE JAN 21: Bring to class. A Research Journal does not mean Better Homes & Gardens. A Research Journal does mean scholarly, academic writing. Choose something that you are interested in academically. This is likely going to be a portfolio piece for you, so plan ahead and produce something that entertains you for the duration of the semester, provides unique and original content that you are able to respond to and work with, and something that plays well to your design interests.

B. Redesign it.

#### 1) Redesigned Journal

- Published via Blurb, Issuu, or Lulu
- 2 Copies (one for you and one for the department)
- Front/Back Cover, Inside-Front/Inside-Back Cover, Title Page, Table of Contents, Publishing Info, Colophon
- Plus Choose any 30+ internal spreads to redesign
- Must employ ORIGINAL typography, imagery (photography, illustrations, info graphics), page layout, and identity (no iStock, template anything)
- Nix any advertisements
- Pub Size is determined by you (different from original)
- Use blank pages in back of book as needed for print

## 2) Original Typeface

- Graphic decisions cater to the needs of the publication
- Complete alphanumeric set, also includes glyphs:  
! @ # \$ % ^ & \* ( ) [ ] | \ / - \_ = + , . ? < > ' "
- Upper and/or lower case: up to you
- Modular, Systems, 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, any print method
- Highlights its most relevant and distinctive qualities
- You may only use your typeface and no images
- Shows complete digitized alphanumeric set + glyphs
- Include the following information: the designer, when and where it was drawn, describe the anatomy, classification/style (if relevant), formal characteristics, families/weights (if relevant), what it is drawn for, context, and process work (if relevant)

## 4) Brand Book

- 10 pages = 10 pieces of paper, use front sides only
- 11 X 17", landscape, Coil bind on left
- Mohawk Superfine (supplied by professor), laser print
- Explains/outlines the new identity of your journal
- Unique and distinct from original journal identity
- May or may not be a kit of parts
- Address type, form, color, comp., proportion, verbiage (slogan, creed, tagline), ingredients/rules, etc.
- Designed with a care for professional treatment of content: purpose of exhibiting to potential client
- Inspiration: Best Made by Peter Buchanan-Smith

## 5) Present: Use any means

- 3 minutes: book, type, identity, informative, engaging

- \* Specs for All Components
  - must be impressive, unique, and coherent
  - must go beyond merely improving upon the original
  - must be respectful of the content (nothing disingenuous)

due Class 31 [APR 22] T : All deliverables : Present  
\* See Schedule for periodic Crits



