

1 Graphic Design

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GRA 2190 601 Spring 2019 [Graphic Design Majors Only]

Class M/W 2:00-4:45 PM
HBR 141

Office M/W 5:00-6:00 PM
HBR 117

description Exercising your formal and technical savvy towards concept-first work, Graphic Design is an interdisciplinary immersion in diverse ideation, mediums, tools, theory, and techniques. We investigate graphic design through digital/physical collisions, substance over stylistic decision-making, text and image, and commercial vs artistic agendas. Design is an umbrella profession and designers wear many hats. This course will arm design students into shrewd Authors and MacGyvers with a plan. There is no room for competency. Boring is not an option.

deliverables 2 Options (Vehicle or Superhero); 7 Projects Total (Concept Art, Identity System, Mood Artwork, Billboard/Movie Poster, Instructional Graphic, Brochure/Comic Book, and Pick From: T-Shirt, Packaging, Animation/Website)

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.

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 problems: DO NOT lose/destroy your work. No plagiarism.

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Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

structure Multiple long-term assignments that include multiple tasks and periodic check-in points. Given the fast-paced structure of the class, self-discipline is integral. Weekly Critiques require mandatory participation. Most learning will happen through Critique. Open Studio is to be used for production: Anyone without something to critique or work on will be asked to leave. Bring all work and materials to class.

grading 7 Projects: Equally Weighted
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 hi-res 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.

suggested text << pick one >>
Graphic Design Thinking, by Ellen Lupton
Graphic Design New Basics, by Ellen Lupton
The Art of McSweeney's, by McSweeney's
Thinking With Type, by Ellen Lupton
The End of Print, by David Carson
Meggs' History of Graphic Design, by Phillip Meggs
Forty Posters for Yale, by Michael Bierut
The Design of Dissent, Mirko Ilic & Milton Glaser
Gig Posters, by Clay Hayes
1000 Graphic Elements, by Wilson Harvey
Hell Boy, by Mike Mignola
The Calvin and Hobbes 10th Anniversary Book, by Watterson
The Making of the Wall, by Gerald Scarfe
Things I Have Learned in my Life So Far, by Sagmeister
The Book of Probes, by McLuhan+Carson
Transmetropolitan (Vol. 1), by Warren Ellis
Typography Sketchbooks, by Heller+Talarico

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Nozone (pick one), by Nicholas Blechman
Book Design, by Andrew Haslam
Barnbrook Bible, by Jonathan Barnbrook
Indie Publishing, by Ellen Lupton
CO-LAB: Collaborative Design Survey, by Herrmann+Shelley
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 Materials will vary on a student-to-student basis:
Macbook Pro equipped with Adobe Illustrator/InDesign/
Photoshop/Premiere/AfterEffects, digital camera, light
table or LightTracer light box (suggested), flat edged
(chisel tip) felt marker, assorted Micron Pens (005
through 08), India ink, assorted pencils, Staedtler
Mars plastic white eraser, tracing paper, pad of white
sketchbook paper, pad of newsprint, artist tape, Scotch
tape, assorted brushes, 36" cork-backed metal ruler,
X-Acto knife #11, replacement blades #11, scissors,
cutting mat 24 X 36"

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- Printful For DTG T-Shirt production: printful.com
- Printing The program will provide a color laser, BW laser, and inkjet plotter, however supplies are on a first-come first-serve basis. In the event that supplies run out, you are expected to print your work at one of the local printshops (FedEx Office, Office Max, Sir Speedy, Florida Print, etc.)
- 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 and the construction of meaningful messages.
 - 2] Demonstrate a clear understanding of the principles of visual organization/composition, information hierarchy, symbolic representation, and typography.
 - 3] Possess an understanding of tools and technology.
 - 4] Write clearly and effectively: well-organized ideas.
 - 5] Exhibit oral communication and critical analysis.
 - 6] Solve vis com problems by using a creative process, including 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] Gain professional experience beyond the classroom.
 - 9] Social/ethical responsibility of visual design.
 - 10] Demonstrate a basic understanding of design business practices, including ability to organize projects and work as a productive creative team member.

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- 01 [JAN 07] M Intro Class : Overview Project Options : ASSIGN 1 :
Concept Art Lecture : Repurposing Traits Workshop: HW
Pick + draw superhero or vehicle
- 02 [JAN 09] W CRIT Concept Art
- 03 [JAN 14] M CRIT Revised Concept Art
- 04 [JAN 16] W OPEN STUDIO
- 05 [JAN 21] M MLK : NO CLASS
- 06 [JAN 23] W CRIT Revised Concept Art : Branding Lecture : ASSIGN 2
- 07 [JAN 28] M CRIT Identity System: Icon + Logotype + Backstory
- 08 [JAN 30] W OPEN STUDIO
- 09 [FEB 04] M CRIT Identity System: Complete Didactic : Photography
Lecture : ASSIGN 3
- 10 [FEB 06] W OPEN STUDIO
- 11 [FEB 11] M CRIT Mood Artwork: 5 photos
- 12 [FEB 13] W OPEN STUDIO
- 13 [FEB 18] M CRIT Complete Mood Artwork : Poster Lecture : ASSIGN 4
- 14 [FEB 20] W OPEN STUDIO
- 15 [FEB 25] M CRIT Movie Poster or Billboard: Posters are Tiled
- 16 [FEB 27] W OPEN STUDIO
- ** [MAR 01] F MIDTERM GRADES DUE
- 17 [MAR 04] M CRIT Revised Poster or Billboard: Both Tiled and Mocked
in Environment : Diagram Lecture : ASSIGN 5
- 18 [MAR 06] W OPEN STUDIO

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- 19 [MAR 11] M SPRING BREAK : NO CLASS
20 [MAR 13] W SPRING BREAK : NO CLASS
21 [MAR 18] M CRIT Complete Instructional Graphic
22 [MAR 20] W OPEN STUDIO
** [MAR 23] F WITHDRAW DEADLINE
23 [MAR 25] M CRIT Revised Instructional Graphic : Page Layout and Sequencing Lecture : ASSIGN 6
24 [MAR 27] W OPEN STUDIO
25 [APR 01] M CRIT Comic Book or Brochure
26 [APR 03] W ASSIGN 7 : Fashion Graphics Lecture : OPEN STUDIO
27 [APR 08] M CRIT Revised Comic Book or Brochure : Packaging Lecture
28 [APR 10] W CRIT T-Shirt : Revise and Order T-Shirts NOW : Kinetic Type Lecture : OPEN STUDIO
29 [APR 15] M CRIT Packaging or Animation
30 [APR 17] W OPEN STUDIO
31 [APR 22] M OPEN STUDIO
32 [APR 24] W EVERYTHING DUE FOR GRADE: 7 Complete Projects

Deliver PHYSICAL COPIES and DIGITAL-FILES + PHOTOGRAPHY of all work via USB (Hi-Res PDF or JPG)

** DUE TO THE OPEN FORMAT OF THE CLASS, REVISIONS OF ALL WORK SHOULD BE ONGOING THROUGHOUT THE SEMESTER. PLEASE BRING REVISIONS TO OPEN STUDIO FOR 1:1 FEEDBACK.

Assignment Graphic Design

PROJECT OPTIONS

description For the course of this semester, you have two project options. Each option covers the same learning objectives, albeit through varying content. You will have 7 projects total (for the 7th, pick one from the three stated), each roughly spanning two weeks.

components

A. VEHICLE

1. Concept Art
2. Identity System
3. Mood Artwork
4. Billboard
5. Instructional Graphic
6. Brochure
- 7* T-Shirt
- 7* Packaging
- 7* Video of Animated Web Banner + Website

B. SUPERHERO

1. Concept Art
2. Identity System
3. Mood Artwork
4. Movie Poster
5. Instructional Graphic
6. Comic Book
- 7* T-Shirt
- 7* Packaging
- 7* Animated Logotype + Movie Trailer

specs Please refer to the project sheets on the following pages.

1. CONCEPT ART

specs

A. VEHICLE

- Design and illustrate a vehicle based on or infused with the traits of a wild animal
- Bone structure and musculature inform vehicle shape
- Skin and fur inform vehicle color and/or texturing
- Vehicle can be for land, water, air, space, or a combination thereof
- May either illustrate by hand or digitally, although your medium must make sense with the idea
- CANNOT be cute or lame. Reference the animal in realistic, shrewd, tasteful, and logical ways
- Mock the vehicle into a background in-keeping with the illustration style
- 11 X 15" portrait or landscape, laser print on cardstock

B. SUPERHERO

- Design and illustrate an oddly specific or unlikely superhero
- Adapt the human form (internal or external) to incorporate the physical manifestation of the superpower
- Design the superhero, the outfit, and any necessary weapons/accessories
- Superhero is indicative of some need of our times
- May either illustrate by hand or digitally although your medium must make sense with the idea
- CANNOT be cute or lame. Reference the superpower in realistic, shrewd, tasteful, and logical ways
- Mock the superhero into a background in-keeping with the illustration style
- 9 X 17" portrait, front+back, laser print on cardstock

* Please see Concept Art Workshop on next page for help with getting started.

Assignment Graphic Design

1. CONCEPT ART WORKSHOP

description Ideation: Repurposing Traits
A method for getting started...

- specs
- A. VEHICLE
1. Pick a wild animal.
 2. List the most distinctive features of that animal.
 3. Pick a vehicle type.
 4. List the most distinctive features of that vehicle.
 5. Make smart functional/conceptual connections between animal and vehicle features.
 6. Determine your most compelling relationships.
- B. SUPERHERO
1. Make a list of odd personality traits, interests, abilities, knowledge, etc.
 2. Make a list of human body parts
 3. Make smart functional/conceptual connections between the odd features and body parts.
 4. Determine your most compelling relationships.

Assignment Graphic Design

2. IDENTITY SYSTEM

specs

A. VEHICLE

- Come up with a name for the company and vehicle model
- Brand an icon and logotype for the company (both BW and color versions for each)
- Define 3 levels of typographic hierarchy
- Define color scheme
- Write a 50-100 backstory for the vehicle
- Design a didactic that explains and celebrates your vehicle's identity system
- 5.5 X 17" portrait, front+back, laser print on cardstock

B. SUPERHERO

- Come up with a name for the superhero and his world
- Brand an icon and logotype for the superhero (both BW and color versions for each)
- Define 3 levels of typographic hierarchy
- Define color scheme
- Write a 50-100 backstory for the superhero
- Design a didactic that explains and celebrates your superhero's identity system
- 5.5 X 17" portrait, front+back, laser print on cardstock

Assignment Graphic Design

3. MOOD ARTWORK

specs

A. VEHICLE

- Through the medium of photography, take close-up (macro) shots of objects and landscapes in a way that sets the tone for:
- The kind of experience drivers have with this vehicle, AND
- The setting this vehicle is made to be driven in
- 25 photos
- Pick either: Color, BW, or monotoned to your color scheme (but not a combination thereof)
- 5 X 7" or 5 X 5" photo gloss paper

B. SUPERHERO

- Through the medium of photography, take close-up (macro) shots of objects and landscapes in a way that sets the tone for the setting this superhero lives in, AND
- The kind of "crime" they fight
- 25 photos
- Pick either: Color, BW, or monotoned to your color scheme (but not a combination thereof)
- 5 X 7" or 5 X 5" photo gloss paper

Assignment Graphic Design

4. BROADSIDES

- specs
- A. VEHICLE: BILLBOARD**
 - Advertise your vehicle
 - Include some form of imagery, company and vehicle name, and a slogan
 - Find a traditional billboard format
 - Mock the ad into a realistic photograph of the billboard and its surrounding environment
 - Laser print both the artwork and the mockup on 9 X 6" landscape glossy cardstock paper

 - B. SUPERHERO: MOVIE POSTER**
 - Advertise your Superhero's movie
 - Text + image
 - Include the film name, release date, and traditional fine print included on the bottom of the poster
 - 24 X 36" inkjet print
 - Mock the poster into a realistic photograph and its surrounding environment: 8 X 10" glossy cardstock

5. INSTRUCTIONAL GRAPHIC

specs

A. VEHICLE

- Isolate and “peal-back” the layers to reveal the inner-workings of a special component of your vehicle
- Create an illustration that diagrammatically labels and explains the mechanical functions of its parts
- Minimally 8 different parts, and 3 distinct layers
- Include the point-of-reference (full vehicle)
- Create (and utilize) a “key” that defines colors or textures for 5 unique kinds of materials
- 24 X 36” inkjet print incorporating the graphic, logotype, and utilizing the vehicle identity system

B. SUPERHERO

- Isolate and “peal-back” the layers to reveal the inner-workings of a special component of your superhero
- Create an illustration that diagrammatically labels and explains the scientific + anatomical functions of its parts
- Minimally 8 different parts, and 3 distinct layers
- Include the point-of-reference (full superhero)
- Create (and utilize) a “key” that defines colors or textures for 5 unique kinds of materials
- 24 X 36” inkjet print incorporating the graphic, logotype, and utilizing the superhero identity system

Assignment Graphic Design

6. BOOKLET

specs A. VEHICLE: BROCHURE

- Design and produce a trifold booklet to sell your vehicle
- Information must include product description and specifications, pricing, accessory and color options, warranties, holiday deals, dealership locations, and any else that makes sense for your vehicle
- Text+image: utilize your identity system, typographic hierarchy, and both photo+illustration artwork
- Folded down: 11" tall (X width determined by you), glossy laser print on text-weight paper

B. SUPERHERO: COMIC BOOK

- Design and produce a comic book for your superhero
- 16 pages (4 pieces of paper folded in half), folded down: 6 X 9"
- Saddle stitched
- Must tell a short story with your superhero as the main character, plot has a conflict/climax and no resolution (to be continued...)
- Format of paneling/sequencing is up to you (does not have to be traditional)
- Text+image: utilize your identity system, typographic hierarchy, and both photo+illustration artwork
- Glossy laser print on text-weight paper

7. 3 OPTIONS: T-SHIRT, PACKAGING, ANIMATION

specs 7A. T-SHIRT

- Design a graphic that promotes the superhero/vehicle
- Collection of 3 varying options
- Physically produce the t-shirt: silkscreen yourself or DTG (printful.com)
- Clothing must also consider not just the graphic, but the fashion design: alternative cuts, special fabrics, stitching, and application methods in-keeping with your brand
- Photograph t-shirts on a model: 8 X 10" prints on glossy photo paper

7B. PACKAGING

- For a toy replica/action figure of your superhero/vehicle
- Packaging size, shape/form, and materials must be in-keeping with your vehicle brand
- Considers all sides
- Incorporates the superhero/company+vehicle name, identity system, photos and/or illustration, item description, contents included, accompanying purchasable accessories, barcode, and whatever else makes sense for your toy
- You will have to figure out a way to mockup or produce the toy if you intend to have a picture-window view of the product
- Must look realistic
- Physically produce the package
- Photograph the package: 3 distinct views, 8 X 10" prints on glossy photo paper

7C. ANIMATION

CONTINUED NEXT PAGE...

Assignment Graphic Design

SUPERHERO: Animated Logotype + Movie Trailer

Movie Trailer

- Create a teaser for the movie starring your superhero (Coming May 2019)
- Movie is related to your comic book's narrative
- Shoot original footage
- Utilizes kinetic type for actor/actress names
- Text+image: utilize your identity system and artwork
- Must instill the sense of Desire to see this movie
- 30 seconds
- Incorporates sound (use freesound.org)
- .MOV file

Logotype Animation

- 5-seconds
- Actions/movements/reveals enhance the meaning of the logotype
- Combines the animated vector path and footage as texture
- Find one appropriate (and tasteful) plug-in effect to apply
- Shown at the conclusion of your movie trailer
- .MOV file

VEHICLE: Video of Animated Web Banner + Website

Web Banner

- Create a commercial teaser for your vehicle (Coming May 2019)
- Find a traditional banner format (<https://blog.bannersnack.com/banner-standard-sizes/>)
- 5 second animation
- Text+image: utilize your identity system and artwork
- Must instill the sense of Desire to own this vehicle
- .MOV File

Website

- Design the homepage or splash-page of your vehicle's website
- Must use intuitive and concise web formatting (interaction = "don't make me think")
- Screen legibility is paramount
- Don't have to code
- .JPG mockup, compile on 11 X 15"

Video

- Final Output: Mock the banner animation ad into a screen-grab of a moving/interactive website (such as Facebook), whereby when the user clicks on your ad, it takes them to the vehicle's website
- .MOV file