

1 Concepts + Practices I

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ART 2201C Fall 2012 [Graphic Design Pre-Majors Only]

Tues / Thurs 9:30-12:15PM [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: 13 single-week projects [begin in class]  
Workshops: 11 in-class exercises  
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 one freebie absence, no questions asked.  
3 absences = drop one letter grade, 4 absences = Fail.  
Notify me of any "Excused Absences" with "Official Documentation" and bring missed work to following class.  
Tardy = anytime past roll-call; 2 Tardies = 1 absence.

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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.

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

structure	Weeklies: Assigned in class and due next 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 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	Island, by Aldous Huxley The Medium is the Message, by Marshall McLuhan Interaction of Color, by Josef Albers
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 Grear Wall and Piece, by Banksy Graphic Design Thinking, by Ellen Lupton 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

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materials Materials will be assigned on a per project basis to keep costs down. You will need portable digital storage, an 18" metal ruler, black felt-tip pen, X-ACTO knife, PVA glue, good pencil, white eraser, a [utilized] sketchbook, and self-healing mat. More supplies TBA.

Mandatory Kit: The Art Supply Store, 2429 Central Avenue

collaboration Students are encouraged to collaborate in various ways as a reflection of design reality. Throughout the semester we will be working with students from BGSU and BGSU faculty member Ryan Shelley. Please ask about how to make this work for various projects. Minimally, use your peers to help document work and when assignments require.

disability 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.

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- 01 intro course : furniture charette : Collisions lecture :  
Grafted Forms : theme : introduce Final Project  
[Brand Book] : Identity 101 lecture : Forced Connections  
workshop : read Huxley Ch.1
- 02 German + Swiss lecture : Grids workshop : intro Weekly 1  
[Lockup] : Xacto + glue demo : review cyanotype materials
- 03 crit Weekly 1 [Lockup] : intro Weekly 2 [+ -] : thumbnail  
: watch Sin City : read Huxley Ch. 2
- 04 open studio
- 05 crit Weekly 2 [+ -] : Elements lecture : Truthiness  
lecture : intro Weekly 3 [Scavenger Hunt] : image-capture  
demo : Photoshop Corrections demo : read Huxley Ch. 3
- 06 informal crit Weekly 3 [Scavenger Hunt] : Digital /  
Physical lecture : open studio
- 07 crit Weekly 3 [Scavenger Hunt] : Intro to Type +  
Lettering lecture : Lettering workshop : intro Weekly 4  
[Readability] : read Huxley Ch. 4
- 08 Cyanotype workshop : read Albers I-V
- 09 crit Weekly 4 [Readability] : crit Lettering : Ill Design  
lecture : intro Weekly 5 [Angsty Will] : Stencils demo :  
Colour Theory workshop : read Huxley Ch. 5
- 10 No Class : Visiting Artist Makeup : read Albers VI-XI
- \*\* OCT 05 Visiting Artist : Ryan Shelley : Alternative Printmaking  
Lecture / Workshop : Mandatory Attendance [Sign In Grade]
- 11 crit Weekly 5 [Angsty Will] : crit Alt Prints : crit  
Cyanotypes : Sequence lecture : intro Weekly 6 [>] :  
watch The Fall : read Huxley Ch. 6
- 12 informal crit Final Project [Thumbnails] : Semiotics  
lecture : open studio

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- 13 crit Weekly 6 [>] : Mass Cam lecture : intro Weekly 7 [NYT] : research : Sprinting workshop : Tweethesis workshop : read McLuhan : read Huxley Ch. 7
- 14 New Wave lecture : Unconventional Tools workshop : watch The Science of Sleep
- 15 crit Weekly 7 [NYT] : discuss McLuhan : Idea is Everything lecture : intro Weekly 8 [Remix] : watch RIP A Remix Manifesto : read Huxley Ch. 8
- 16 Remix workshop : read Albers XII-XXVI
- \*\* OCT 23 bring \$12.50 : Colour lecture : field trip Chihuly 10:15 : discuss Albers : intro Weekly 9 [Weights] : read Huxley Ch. 9
- 18 informal crit Final [Icons + Patterns] : crit Weekly 8 [Remix] : open studio
- 19 crit Weekly 9 [Weights] : intro Weekly 10 [Screenprint] : Hit Me lecture : Screenprinting demo : ideation : read Huxley Ch. 10
- \*\* NOV 01 Visiting Artists : Celeste Thompson + Rob Mullins
- 21 crit Weekly 10 [Screenprint] : Print + Bind + Type lecture : intro Weekly 11 [Zine] : Image Transfer workshop : read Huxley Ch. 11
- 22 Bookbinding Demo + workshop
- 23 crit Weekly 11 [Zine] : Intro to Time-Based lecture : Intro Weekly 12 / collaborative [>>>] : Photoshop Batching demo : ideation : watch Super 8 : read Huxley Ch. 12
- 24 open studio
- \*\* NOV 20 D's lecture : intro Weekly 13 / collaborative [2 3 D] : field trip Dali 10:00 : crit Weekly 12 [>>>] : read Huxley Ch. 13, 14

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\*\* Holiday [Thanksgiving]

26 informal crit Final Project [Spreads] : open studio

27 crit Weekly 13 [2 3 D] : open studio : read Huxley Ch. 15

28 crit Final Project [Brand Book] : discuss Huxley

29 individual final crits : watch Good Night & Good Luck

Cheat Sheet Concepts + Practices I

theme assign world from Chinese Zodiac

weeklies

- 01 Lockup : composition drill
- 02 + - : figure / ground with BW paper
- 03 Scavenger Hunt : images that illustrate design elements
- 04 Readability : turn type into image and vice versa
- 05 Angsty Will : 2 colour suicide-cut stencil pattern
- 06 > : map the movie plot
- 07 NYT : illustration with India Ink washes in value steps
- 08 Remix : poignant parody
- 09 Weights : 10 equal colour weights in Color-Aid
- 10 Screenprint : accessible democratic printmaking
- 11 Zine : spreads, sequencing, narrative, binding
- 12 >>> : sequence with paper shapes; video or flip book
- 13 2 3 D : translate 2D into 3D and back, collaborative

final project Brand Book

workshops

- 01 Furniture Charette : timed collaborative greeting
- 02 Forced Connections : ideas ideas ideas
- 03 Grids : balance the blank
- 04 Cyanotype : accessible democratic printmaking
- 05 Lettering : not to be confused with type
- 06 Colour Theory : cues from Albers
- 07 Alternative Printmaking : lofi multiples
- 08 Sprinting : timed ideas, and go
- 09 Tweethesis : live from the white matter
- 10 Unconventional Tools : mark making
- 11 Image Transfer : as in, not Photoshop filters

lectures

- |    |                           |    |                     |
|----|---------------------------|----|---------------------|
| 01 | Collisions                | 11 | Semiotics           |
| 02 | Grafted Forms             | 12 | Mass Cam            |
| 03 | German + Swiss            | 13 | New Wave            |
| 04 | Elements                  | 14 | Idea is Everything  |
| 05 | Truthiness                | 15 | Colour              |
| 06 | Digital / Physical        | 16 | Hit Me              |
| 07 | Intro to Type & Lettering | 17 | Print + Bind + Type |
| 08 | Ill Design                | 18 | Intro to Time-Based |
| 09 | Alternative Printmaking   | 19 | D's Lecture         |
| 10 | Sequence                  |    |                     |

Project Concepts + Practices I

Final Project: Brand Book

description	Elements, principles, processes, mediums, workshops, and weeklies; combine what you've done in this class. Adapt the Brand Book model to your Theme. J.R.R. Tolkien began all his stories with a map, a fully realized "world" for his narrative to navigate, resulting in a feeling of authenticity. This is your Theme's world as a "brand."
content	<p>Build your world around a set of 8 ICONS drawn from your 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 8 PATTERNS [several repetitions], 1 pattern per icon. Consider building the book out of the process used to create the icons: source material, iterations across mediums, process sketches.</p> <p>Pay attention to the elements of design: line, space, colour, shape, texture, form, value. This is also a drill in sequencing, narrative, pacing, and generating spreads. Consider what is placed next to what, how the pages turn, balancing visual weight, and building anticipation.</p>
process [for icons]	Not required: choose a category topic related to your theme, make a list of things in that category, begin quick sketches of how those forms can combine in a simple combined form, rinse and repeat with a different topic.
components	Front Cover / Back Cover (blank inside covers) Title Page Contents Page (guide) 24 interior pages (6 pieces of paper)
specs	6" X 9" (comic book) Pamphlet or Saddle Stitched Must demonstrate digital and physical processes May have digital and physical elements Must utilize 8 icons and their respective patterns Materials and processes limited to this class
due	Class 28

Weekly 1 Concepts + Practices I

Lockup

description Compositional drill with unit grid

It's true that the one essential sin in the arts is if the work isn't interesting. Always. "All God does is watch us and kill us when we get boring. We must never, ever be boring" Chuck Palahniuk. The second biggest sin is composition. If a piece doesn't lock down, you've failed. Nail these two ingredients and you're 99% there.

Note: Grids are not an excuse. Meaning, if the grid doesn't work, then fix it. Content informs space, not the other way around.

content Composition. Balance. Proportion. Grids. Guides. Anchor. How's it hanging?

specs On a sheet of 11" X 11" white illustration board, compose 50 1" black Artagain squares [using PVA glue] that demonstrate:

- 1] Focal Point
- 2] Proportion
- 3] Vignette

Leave a 1" white border.

The squares cannot overlap and cannot orient in any direction other than parallel to the sides of the square page. No white gaps should leak inbetween adjacent black squares: immaculate craft will be considered.

due Class 03

Weekly 2 Concepts + Practices I

+ -

description Figure / ground with BW paper

Objective: Viewer cannot tell what's on top. The base can be either a black or white sheet of paper. Manipulate positive and negative space in such a way to achieve continuous form. What do we see first? Second? How can you balance this relationship? Can you make the layers optically invert between foreground and background?

specs 11" X 11" white illustration board  
7" X 7" image (base of white or black)  
2 layers of paper  
PVA glue

due Class 05

Weekly 3 Concepts + Practices I

Scavenger Hunt

description Images that illustrate the elements of design

Line, space, colour, shape, texture, form, value.  
Photography is your medium. This isn't about documenting.  
Use your lens to capture an image that emphasises each  
element. For instance, you may be taking a shot of a hand  
towel. Depending on how you take the shot, this could be  
addressing colour, form, space, or texture. There is a  
difference between "snapshot" and "photograph."

specs 6" X 9" digital prints trimmed flush  
3 images for each element, 21 photos total

P.S. Make sure you take more images than you need. If you  
don't, you'll regret it later in the semester.

due Class 07

Weekly 4 Concepts + Practices I

Readability

description Turn type into image

This Weekly addresses readability vs. legibility and provides an introduction into typography. Convert type into image through the use of any means. Look at form and how it can be broken down. Consider physical tools such as scissors and tape, photography and composition, scanners/photocopiers, and assemblage techniques using found matter.

specs 5 very different 10" X 10" Flattened BW compositions

due Class 09

Weekly 5 Concepts + Practices I

Angsty Will

description 2 colour suicide-cut stencil pattern (wallpaper)

William Morris is a dude you should know: 19th century Arts and Crafts Movement, beautiful though overpriced secular goods, intricate textile designer; the pattern guy. You will be using Illustrator to generate a form and then using either cardboard or poster board for your stencil. A 2 layer suicide print, ergo 2 colour print. You will use the stencil 6 times per colour in a grid to generate a pattern (tesselation). Use Illustrator to mock the pattern. Demo and examples in class.

specs 15" X 15" stencil  
2 colour pattern  
30" X 45" print (can be on cardboard, fabric, etc.)

due Class 11

Weekly 6 Concepts + Practices I

>

description The Fall

- 1] Watch the 2006 film The Fall.
- 2] Diagram, draw, represent the plot.

specs This is NOT necessarily a linear narrative.

This is NOT a literal translation / regurgitation.

Consider semiotics and how you can invent symbols to interpret original ideas in a sequence.

Entire piece is at least 48" length or width. It may be in panels, pieces, assembled, or one large roll. Choice of materials are up to you.

due Class 13

Weekly 7 Concepts + Practices I

NYT

description Illustration with India Ink washes in value steps

Create an illustration for an article from the New York Times dated the day of class.

Concept is King.

specs India ink  
watercolour paper  
bamboo brush  
unconventional tools  
10 Distinct values  
18" X 24"

due Class 15

Weekly 8 Concepts + Practices I

Remix

description Appropriation is out; remixing is in.

Gregg Gillis is a biomedical engineer by trade and sample artist by night. More formally known as Girl Talk, his open source mashups are an excellent example of exercising Creative Commons licenses and along with other artists like Radiohead, our society is redefining ownership and business in an open source culture. Breaking away from an old system that was meant to protect ideas, but in turn prevented new ones from happening, we are emerging into a "Channel Zero" that considers any and all connectivity as research and original contribution. In fact, this is the opposite of accurate. Everyone can Google "Shark" and view [use] the first fifty images.

specs Working with any and multiple mediums, splice ideas and form together to create a socially poignant and ORIGINAL commentary as it relates to your theme.

The only rule is: You must somehow integrate Information Architecture as a formal guide [grid] in composing your remixed poster. [ie. the interface on your phone, navigation used for a website, the sequence an app takes you through...]

Size: 11" X 17"

Flattened: BW photocopy OR laser print  
plain white Xerox paper

due Class 18

Weekly 9 Concepts + Practices I

Weights

description Find 10 equal colour weights in Color-Aid.

Composition is up to you.

Suggestion: it is easier to sell all colours as equally weighted with more finely detailed designs.

Alternative: you may use paint instead of Color-Aid.

specs 7" X 7" image with a 2" border [11" X 11"]  
Mount on white illustration board  
Color-Aid [may share a box]  
PVA glue [use a brush]

due Class 19

Weekly 10 Concepts + Practices I

Screenprint

description Physical graphic form

Once computers entered the picture, printmaking soon fell to the frustrated graphic designers and was placed under the label of Fine Art. Because the idea of physicality, multiples, and accessible democratic printmaking are enticing to designers, screenprinting remains a viable output that satisfies tendencies for reduced form and vibrant colour.

Pulling from any of the imagery produced for this class thus far, rework into a reduced graphic form that can easily be handcut and printed.

specs shelving paper print  
2 colour  
Size: 11 X 15" [can tear down 22" X 30" sheet]  
Rives BFK or Arches 88  
Hand in 5 identical prints [At least 4 on paper]

due Class 21

Weekly 11 Concepts + Practices I

Zine

description Lo-fi grunge production

The point is for this to be disseminated and viral.  
For that to happen, you need to:

- specs
- 1] Define the purpose of this booklet: Raison d'être.  
[What do you want it to do?]
  - 2] Determine how it will function. [How will it do that?]
  - 3] Decide treatment of imagery. [Style V. Substance]
  - 4] Determine how sequencing plays with this type of fold.

Bring in everything you have done for this class so far.

Size: 4.25" X 5.5" [11" X 17" folded into eighths]  
Vagina fold

due Class 23

Weekly 12 Concepts + Practices I

>>>

description Sequence with paper shapes

For instance, Saul Bass. First, storyboard a basic framework for your sequence. What's happening? What is the premise? Transitions? Camera angle? If you have a good idea, everything else will fall in place. Then, animate the paper to produce a 300 clip stop-motion video. You are required to use a camera or scanner in conjunction with any physical technique.

Form / sequence must link back to its origin point in a visual loop.

specs 300 images

Black and white basic cut paper shapes

Video: 10 seconds in length, 30 fps, 4:3, sound optional

due Class 25

Weekly 13 Concepts + Practices I

2 3 D

description Translate 2D into 3D (and back: document), collaborative

This is an installation and / or modeling and / or projection based assignment. Choice of media, technique, venue, size, process, time, documentation etc. is open. The only required element is that the piece needs to impose a 2D component onto a 3D one.

specs Collaborative piece.  
Utilizes both digital and physical means.  
Documentation is imperative.

due Class 27

Workshop 1 Concepts + Practices I

Furniture Charette

description Timed collaborative greeting

- specs
- 1] Divide into 3 groups of 6.
  - 2] Find an area to work.
  - 3] Rearrange furniture in a provocative way.

due 7 minutes

Workshop 2 Concepts + Practices I

Forced Connections

description ideas ideas ideas

specs 1] List 1: Trine Related  
2] List 2: Technology, Politics, Environmental,  
Medical, etc.  
3] Graphically combine one item from List 1 and one  
item from List 2. Make multiple combinations.  
Generate your own lists and hone in on a thread that  
you find interesting.

due 20 minutes

Workshop 3 Concepts + Practices I

Grids

description Balance the blank

specs Divide two sheets of 9" X 12" black paper into 1" squares  
[216 squares total]

On a sheet of white 9" X 12" Bristol,

- 1] Compose the space using 054 of the squares.
- 2] Compose the space using 036 of the squares.
- 3] Compose the space using 107 of the squares.
- 4] Compose the space using 005 of the squares.

The squares cannot overlap and cannot orient in any direction other than parallel to the sides of the square page.

You do not have to paste down the squares.

due 20 minutes before end of class

Workshop 4 Concepts + Practices I

Cyanotype

description Accessible democratic printmaking

specs 1] Choose 5 of your Scavenger Hunt photos.  
2] Film: Laser print onto Mylar.  
3] Cut up and combine them physically [Scotch tape].  
Elements from every photo must be used. Size of final  
spliced film is 4" X 6"  
4] Make 3 different compositions [decide and go]

output 3 cyanotypes 4" X 6"

supplies Ferric Ammonium Citrate:  
<http://www.bostick-sullivan.com/cart/home.php?cat=78>

Potassium Ferricyanide:  
<http://www.bostick-sullivan.com/cart/home.php?cat=111>

Hake Brush : Only buy one WITHOUT metal binding:  
<http://www.utrechtart.com/Utrecht-Series-821-Japanese-Flat-Hake-Specialty-Brush-MP51692-i1010137.utrecht>

Light Safe Bag:  
[http://www.bhphotovideo.com/c/product/15808-REG/Delta\\_13510\\_Light\\_Tight\\_Safe\\_T\\_Bags\\_with.html](http://www.bhphotovideo.com/c/product/15808-REG/Delta_13510_Light_Tight_Safe_T_Bags_with.html)

3 Containers:  
[http://www.bhphotovideo.com/c/product/70860-REG/Delta\\_11120\\_Dataainer\\_Storage\\_Bottle\\_with.html](http://www.bhphotovideo.com/c/product/70860-REG/Delta_11120_Dataainer_Storage_Bottle_with.html)

Scale:  
[http://www.amazon.com/Weigh-MS-500-BLK-Digital-Pocket-Scale/dp/B000P1NYE8/ref=sr\\_1\\_4?ie=UTF8&qid=1346017520&sr=8-4&keywords=scale+for+measuring+chemicals](http://www.amazon.com/Weigh-MS-500-BLK-Digital-Pocket-Scale/dp/B000P1NYE8/ref=sr_1_4?ie=UTF8&qid=1346017520&sr=8-4&keywords=scale+for+measuring+chemicals)

Digital + Analog Photo Equip:  
[bhphotovideo.com](http://bhphotovideo.com)

## Concepts + Practices I

process Solution A: 25 grams ferric ammonium citrate (green) and 100 ml. water.

Solution B: 10 grams potassium ferricyanide and 100 ml. water.

Mix Solution A and B together only when ready to use. All mixing should be done in complete darkness. Try to not even use a safe light.

Coat paper in complete darkness. This will take practice. Use sweeping movements starting from the middle of the paper and pulling out towards the edge. Start horizontal and then repeat vertical. Puddles are not good but areas with no emulsion will not expose the image either. Try to keep the coating as even as possible so that the image will expose evenly. Experiment with different kinds of paper. Let dry flat in complete darkness.

Ortho film is traditional but try laser printing onto transparency [see also Digital / Physical]

Exposing will require a light source, a pane of glass, light-proof bag, the coated paper, the film, and a circulating tub of water [that's right, a bath tub and sunlight will work]. Times will vary depending on the intensity of the light and the opacity of the film. This is usually a trial and error process. Run test strips by coving up equal intervals of area at a time. Pull them out when they silver.

Quickly put in light proof bag and transport to circulating tub of water. Stick the print in face down for a couple minutes. Turn over to check. If green emulsion is leaking, it's not done washing out yet.

Dry on a flat rack.

due Class 08

Workshop 6 Concepts + Practices I

Lettering

description Inspired by the experimental mark-making conducted for your trine thus far, hand draw typography in keeping with this vocabulary.

Note: Lettering is NOT type. However, your lettering should still follow a system, retain consistency, and observe proportions, all of which you should overtly define for yourself. Utilize the guidelines from the lecture and handout about lettering. You are not allowed to use the computer.

specs Approach A: Modular  
The lettering is based upon 4 or less rudimentary forms.

Approach B: Systematic  
The lettering is based upon a system of proportions and consistency.

Approach C: Fabrication  
You will generate lettering through physical means: materials, media, and process.

Work with tracing paper, pencil, and good white eraser.

Draw a sample phrase specimen for an original lettering treatment. The sample must display consistent formal decisions from letter to letter. (ie. the bowl of a "b" follows a similar vocabulary/treatment as the bowl of an "o"). Letterspacing is considered.

Turn in a Flattened BW Xerox laser print

due Class 09

Workshop 7 Concepts + Practices I

Colour Theory

description Relativity of Colour : cues from Albers

Colour is the most relative medium in art.

specs Work within a 3" X 3" space. Use Color-Aid. Save a strip of .25" X 1" samples of each colour used in your compositions.

exercises

- 1] Make one colour look like two different colours.
- 2] Make two different colours look like one colour.
- 3] Select 9 colours of equal colour intensity and arrange them in a grid of equal sized squares.
- 4] Demonstrate colour mixture in three colours.
- 5] Demonstrate an optical mixture.
- 6] Make one colour perform as both figure and ground in one composition.
- 7] Demonstrate after image.
- 8] Demonstrate the illusion of clear film laying on top of a larger field of four colours.

due 20 minutes before end of class

Workshop 8 Concepts + Practices I

& Again: ras+e alt 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 colour (B/W), 8.5" X 11", 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 colours, 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.

specs 1 print for every class member

due Class 11

Workshop 9 Concepts + Practices I

Sprinting

description Timed ideas, and go

parameters 1] 10 minutes of research  
2] 10 minutes of sketching  
3] 10 minutes of group discussion  
4] 10 minutes of editing

due Group discussion in 20 minutes

Workshop 10 Concepts + Practices I

Tweethesis

description Live from the white matter

A thesis is a proposition that is maintained by argument.

Twitter is a social media platform that is great for sharing ideas and links to ideas. The only caveat to Twitter is that your post must be entertaining. "All God does is watch us and kill us when we get boring. We must never, ever be boring" Chuck Palahniuk. Please note, what this means is you are 1 of seven billion.

specs Two tweets: Two thoughts each in the form of a SAVVY really really well-crafted sentence that describes the most definable aspect about your idea and that Kurt Vonnegut, Patton Oswalt, and Seth MacFarlane would find entertaining to read. Please note, what this means is, STAND OUT.

Call out to @raspluse

We will read them all at the end.

Class Vote: The top 3 are done for the day.  
Everyone else: rinse and repeat.

due 20 minutes

Workshop 11 Concepts + Practices I

Unconventional Tools

description Mark making

Use this time to experiment with form. How this can help you with your project?

specs 1] Find some non-art instruments that could be used to make marks in unconventional ways.  
2] How do use the tool [ie. pressure, puncture, numbers, sliding, rubbing, etc.]?  
3] Experiment by combining with inks, graphite, toners, etc. [It is best to work in black.]  
4] Make it flat and graphic by photocopying or scanning to jack up contrast, if necessary.

due 20 minutes before end of class

Workshop 12 Concepts + Practices I

Image Transfer

description As in, not Photoshop filters

Remember they're backwards. So, if it's something that requires legibility, flip it. Also, image transfers work best onto heavier printmaking paper that can handle lots of wetness without pilling.

process Gel Medium

- 1] Clay prints, ie. glossy magazines, work best
- 2] Apply the medium to the surface receiving the image.
- 3] While it is still wet, place the image face down into the wet medium.
- 4] Let it dry thoroughly.
- 5] Dampen the paper with a wet sponge and allow the water to penetrate the paper pulp.
- 6] Carefully rub away the paper; leave the image intact

Acetone Transfer

- 1] Using artist tape, secure the image print-side down onto the paper receiving the image. Prints using toner [ie. laser or photocopy], work best [so, not inkjet].
- 2] Brush on acetone to the area you want transferred. Allow the acetone to penetrate the paper pulp.
- 3] Firmly rub the paper with a burnishing tool. A bone folder or metal spoon work good.
- 4] Repeat steps 2-3 as needed.

specs Bring in at least one transfer for each process.

due Class 22