

1 Concepts + Practices I

E. Herrmann elizabethherrmann@gmail.com

ART 2201C Fall 2013 [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 1 free absence, no questions asked. Collect them, 3 Unexcused Absences = drop 1 letter grade, 5 Unexcused 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 Unexcused Absence.

2 Concepts + Practices I

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 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 digitally]. 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 19] The Medium is the Message, by McLuhan [Read by: OCT 10] Island, by Aldous Huxley [Read by: OCT 31]
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 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

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

Art Arsenal: scissors, PVA Glue 8oz., black acrylic screenprint ink 8oz., India ink, 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, 18" X 24" 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 (bring every day)

Cyanotyping: hake brush with NO copper binding (The Art Supply Store), heavy duty light-proof trash bag

Shared by class: Color Aid 6" X 9", Rives BFK and/or Stonehenge, clear packaging tape, masking tape, brayers

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.

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.

4 Concepts + Practices I

- 01 [AUG 27] 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 29] 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 30] F DROP DEADLINE (You know, if things aren't going well...)
- 03 [SEP 03] T CRIT: +- : PITCH: Brand Book to Class : Elements +
Truthiness lectures : ASSIGN Weekly 3 [Scavenger Hunt] :
Elements Handout : Photoshop Demo : Icon ideation
- 04 [SEP 05] R Brand/Icon lecture : Scott McCloud 6 Steps : Re:Purpose
workshop : BRING: black pens, pad of newsprint
- 05 [SEP 10] T CRIT: Scavenger Hunt : ASSIGN Weekly 4 [NYT] : Idea is
Everything + Semiotics lectures : Sprinting workshop :
Tweethesis workshop : TAKE: 1 sheet of Rives BFK
- 06 [SEP 12] R Inking Demo : Unconventional Tools workshop : watch
The Science of Sleep : BRING: India ink, brushes,
unconventional tools, assorted papers, Dixie cups
- 07 [SEP 17] 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 19] R 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
- ** [SEP 24] T NO CLASS : PRACTICE COLOR! : Available for help via email
- ** [SEP 26] R NO CLASS : PRACTICE COLOR! : Available for help via email

5 Concepts + Practices I

- 09 [OCT 01] T CRIT: Weights : ASSIGN Weekly 7 [Angsty Will] : Pattern lecture : Suicide Stencil Demo : BRING: black markers
- 10 [OCT 03] R CRIT: 25 Icon Thumbnails : Everything from Everywhere workshop : BRING: Computer, Xacto, cardboard, cutting mat
- 11 [OCT 08] T CRIT: Angsty Will : ASSIGN Weekly 8 [>] : Series Killer + Sequence lectures : watch The Fall
- 12 [OCT 10] R Open Studio : BRING: anything and everything to work on
- 13 [OCT 15] 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
- 14 [OCT 17] R Image Transfer workshop : BRING: acetone, gel medium, assorted papers, clay-coated magazines, Black and White toner prints, spoon, Dixie cups, sponge, brush
- 15 [OCT 22] 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
- 16 [OCT 24] R CRIT: 15 Icons : Decon workshop : BRING: black mark-making tools, sandpaper, textured surfaces, unconventional tools, tracing paper
- 17 [OCT 29] T CRIT: Alt Printmaking : ASSIGN Weekly 11 [Cyanotype] History of Photo lecture : Cyanotype Demo
- 18 [OCT 31] R Cyanotype workshop : BRING: Hake brush, heavy-duty light-proof trash bag, your film (laser print, india ink, or solid), assorted papers
- 19 [NOV 05] T CRIT: Cyanotype : ASSIGN Weekly 12 [Cultural Cartography] : Due: Huxley [entire text read] : Discuss Huxley : Environmental Awareness lecture : BRING: 18" X 24"

6 Concepts + Practices I

drawing pad, assorted papers and publications
(newspapers, insides of envelopes, magazines, left-over
Color Aid, found papers, paper towels, toilet paper,
cardboard, kraft, wax etc.), PVA glue

- 20 [NOV 07] R CRIT: Cultural Cartography : ASSIGN Weekly 13 [Zine] :
Print/Bind/Type + Comics lectures : Binding Demo
- 21 [NOV 12] T CRIT: Icons & Patterns : Zine workshop : BRING: black
mark-making inks, assorted papers and publications,
Xacto, scissors, ruler, cutting mat, bone folder
- 22 [NOV 14] R CRIT: Zine : ASSIGN Weekly 14 [>>>] Intro to Time-Based
and Stop Motion lectures : iMovie & Batching Demo
- 23 [NOV 19] T Stop Motion workshop : BRING: camera, tripod, scanner,
whatever you need to animate
- 24 [NOV 21] R CRIT: >>> : ASSIGN Weekly 15 [2 3 D] : D's lecture :
determine and scheme with groups
- 25 [NOV 26] T CRIT: 2 3 D : Open Studio: Use time for Final Project :
watch Good Night & Good Luck (optional)
- ** [NOV 28] R NO CLASS : Thanksgiving Holiday: Work on Final Project
- 26 [DEC 03] T Open Studio: Use time for Final Project
- 27 [DEC 05] R 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]

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 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 Angry 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 Cartography: critical awareness using refuse
- 13 Zine: spreads, sequencing, narrative, binding
- 14 >>>: sequence with paper shapes; video or flip book
- 15 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 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

- fp Trines + Collisions & Grafted Forms: intro brand book
- 01 grid.lock: German/Swiss, Xacto Demo, precision/proportion
- 02 + -: figure/ground, advance/recede, contrast
- 03 Elements + Truthiness + Photoshop Demo: building blocks
- 04 Icons/Symbols/Branding: ideas distilled to graphic form
- 05 Idea is Everything + Semiotics + Inking Demo: concept 1st
- 06 Text as Image: readability versus legibility
- 07 Colour Theory + Albers: managing colour weights
- 08 Pattern + Stencil Demo: repetition via tessellation
- 09 Series Killer & Sequence: narrative techniques
- 10 Remixing + Digital/Physical + New Wave + RIP Manifesto
- 11 Hit Me + Alt Print Demo: history of printmaking
- 12 History of Photo + Cyanotype Demo: light-based origins
- 13 Environmental Awareness: culture shock
- 14 Print/Bind/Type + Comics + Binding Demo: artist books
- 15 Intro to Time-Based + Stop Motion + iMovie Demo: frames
- 16 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.

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 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

Final Project Concepts + Practices I

- (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
Contents Page (guide)
24 interior pages (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 03]
CRIT: 25 Icon Thumbnails : Class 10 [OCT 03]
CRIT: 15 Resolved Icons : Class 16 [OCT 24]
CRIT: Icons & Patterns : Class 21 [NOV 12]
FINAL: Class 29 [DEC 05]

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 Press, 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"

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

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.

inspiration Look at posters from Armin Hofmann, the Bauhaus, Herbert Bayer, Josef Muller Brockmann, Michael Bierut's YSOA lecture series, Experimental Jetset, International Office, Kimberly Elam's Grid Systems, Peter Behrens, and Tschichold.

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 in between adjacent black squares: immaculate craft will be considered.

due Class 02 [AUG 29]

Weekly 2 Concepts + Practices I

+ -

description Figure/Ground with BW [Black/White] 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?

inspiration Look at Frank Miller's *Sin City*, high contrast photography from Alfred Stieglitz, Ansel Adams, Edward Weston, and Rodchenko, rayographs, *Guernica* by Picasso, *Interracial Marriage* by Mirko Ilíc, the Dialogue poster by Luba Lukova, and logos by FontFont and usa (channel)

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

due Class 03 [SEP 03]

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 emphasizes 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."

inspiration space: El Lissitzky's Proun installations, Kurt
Schwitters' Merzbau, and Frank Lloyd Wright's Guggenheim;
line: Keith Haring, Albrecht Durer, Marinetti, Charles
Burns, Tatlin Tower, Barnett Newman, and Robinson's New
York by Line; colour: Josef Albers, Andy Warhol, William
Turner, Kirchner, Matisse, Cezanne, Georgia O'keefe,
Casanova by Matt Fraction, Rothko, and Seurat; shape:
Aubrey Beardsley, the Beggarstoffs, Chuck Close, Gustav
Klimt, photography by Marey, and Kara Walker; texture:
Jackson Pollock, Willem de Kooning, Vik Muniz, and Robert
Rauschenberg; form: Chermayeff & Geismar's 9, Donald
Judd, nudes by Edward Weston, architecture by Gaudi,
sculpture by Henry Moore, and Brancusi; value: Bernice
Abbott, No Line on the Horizon (U2 album cover), JR,
Guernica by Picasso, Collage According to the Laws of
Chance by Jean Hans Arp, and sumi-e ink wash paintings

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 05 [SEP 10]

Weekly 4 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.

inspiration Dali, Rodrigo Corral, Brancusi, de Chirico, Max Earnst, Goya (Los Caprichos), Mirko Ilíc, American Idiot by Green Day, Albrecht Durer, Paul Pope, Mike Mignola, Christoph Niemann, Robert Crumb, Joseph Kosuth, Magritte, Paul Rand, Give 'Em All A Big Fat Lip by The Whigs, Gerald Scarfe, Banksy, Kalle Lasn, Luba Lukova, and Chermayeff & Geismar, Understanding Comics by Scott McCloud

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

due Class 07 [SEP 17]

Weekly 5 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.

inspiration Post Typography, David Carson, Ed Ruscha, House Industries, Zuzana Licko's Hypnopaedia, Jenny Holzer, Marinetti, New York Times lobby, Stefan Sagmeister, Radiohead's Ok Computer poster, Ed Fella, Louise Fili, sign painters, and Herb Lubalin, ABC3D by Marion Bataille

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

due Class 08 [SEP 19]

Weekly 6 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.
[must get approval from professor]

inspiration Josef Albers, RGB vs CMYK, additive vs subtractive, Andy Warhol, Rodrigo Corral, Shepard Fairey, Globe Poster, Impressionists, Fauvists, German Expressionists, Pointillism, Golden Gate Bridge, Japanese flag, Kill Bill poster, DeStijl, Marie Antoinette movie posters, Georgia O'keefe, Casanova by Matt Fraction, Rothko, Steve McCurry, Gig Posters, Beggarstuffs, and Plakastil

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

due Class 11 [OCT 01]

Weekly 7 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.

inspiration pattern: William Morris, Marian Bantjes, The National Aquarium logo, Keith Haring, Zuzana Licko's Hypnopaedia, Jackson Pollock, Chuck Close, Donald Judd, Aztec pottery; color: Luba Lukova, Andy Warhol, Shepard Fairey, New Masters of Poster Design, Globe Poster, Plakastil, Rothko, Ghost World by Daniel Clowes, Mike Mignola, and Casanova by Matt Fraction

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

due Class 13 [OCT 08]

Weekly 8 Concepts + Practices I

>

description The Fall

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

inspiration Guy Bourdin, Gregory Crewdson, Elgin Marbles, Peter Garfield, The Spirit poster triptych, The Tree of Life broadside, Cindy Sherman, Jeff Wall, "slit sequence" in Black Hole by Charles Burns, Andy Warhol, Interior Scroll by Carolee Schneemann, Polaroid work by David Hockney, Marey, Muybridge, Nam June Paik, Stations of the Cross, Saul Bass, Robert Brownjohn, Kyle Cooper, Imaginary Forces, Kara Walker, Art of the Title, The Garden of Earthly Delights by Hieronymus Bosch, and Calvin & Hobbes by Bill Watterson

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 15 [OCT 15]

Weekly 9 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.

inspiration Wolfgang Weingart, Cubism after African (Picasso and Braque), Impressionism after Japanese (Monet, Cezanne), Duchamp, April Grieman, Beck, David Carson, Dead History by P. Scott Makela, sculptures by Degas, Girl Talk, Hannah Hoch, Kurt Schwitters, Kahinde Wiley, Michael Graves, Robert Venturi, Swatch poster by Paula Scher, Rauchenberg, Svankmajer, Ray Johnson, Vik Muniz, The Wall by Roger Waters & Gerald Scarfe, Cory Doctorow, Creative Commons, RIP: A Remix Manifesto, Ed Fella, Elliott Earls

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...]

11" X 17", plain white Xerox paper
Flattened: BW photocopy OR laser print

due Class 17 [OCT 22]

Cardboard Printing: 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 over-ink, 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.

inspiration screenprint (Blexbolex, Fairey, Heads of State, Okamura, Rauchenberg, Ryan, Warhol) woodcut (Durer, Taring Padi, Hiroshige, Kipling, Kirchner, Vallotton, Snow, Hokusai) aquatint (Bianchi, Cassatt, Goya, Lacure, Mubarik, Picasso, Repton), drypoint (Burr, Rodin, Ury) engraving (Blake, Master E.S., Goya, Hayter, Hopfer, Kollwitz, Nguyen, Rembrandt, Starkey) litho (Munch, Klee, Escher)

specs 1 print for every class member

due Class 19 [OCT 29]

Weekly 11 Concepts + Practices I

Cyanotype

description Accessible democratic printmaking

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

output 3 different cyanotypes: 4" X 6" [2 editions, labeled]
Ergo, 6 prints total

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 Proof Bag:
http://www.bhphotovideo.com/c/product/15808-REG/Delta_13510_Light_Tight_Safe_T_Bags_with.html

3 Light Proof Containers:
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/B000P1N8E8/ref=sr_1_4?ie=UTF8&qid=1346017520&sr=8-4&keywords=scale+for+measuring+chemicals

Digital + Analog Photo Equip:
bhphotovideo.com

Weekly 11 Concepts + Practices I

process small batch

A: 5 grams of ferric ammonium citrate 20 ml water

B: 2 grams of potassium ferricyanide and 20 ml water

A+B: makes 40ml of solution

large batch

A: 25 grams of ferric ammonium citrate 100 ml water

B: 10 grams of potassium ferricyanide and 100 ml water

A+B: makes 200ml of solution

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. 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 covering up equal intervals of area at a time. Pull them out when they silver.

Generally,

8 minutes in bright FL sunlight

11 minutes on USF small exposure unit

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 21 [NOV 05]

Weekly 11 Concepts + Practices I

inspiration Alexander Rodchenko, Alfred Steiglitz, Annie Leibovitz, Ansel Adams, Antione D'Agata, Anton Corbijn, Armin Hofmann, Avedon, Guy Bourdin, Bruce Davidson, David Carson, Henri Cartier Bresson, Cindy Sherman, Gregory Crewdson, Daguerre, Dortehea Lange, Gert Dumbar, Eddie Adams, Edward Steichen, Edward Weston, El Lissitzky, Eric Baudelaire, Peter Garfield, Helmut Newton, Howard Schatz, Jeanloup Schatz, Jeff Wall, Jonathan Trundle, Josef Muller Brockmann, JR, Karlie Kloss, Larry Towell, Lorenzo Cicconi Masi, Man Ray, Marey, Matthew Brady, Laslo Moholy-Nagy, Muybridge, Nadar, Nick Ut, Niepce, Paul Strand, Peter Linbergh, Phillip Jones Griffiths, Robert Capa, Rodchenko, Saul Leiter, Starn Twins, Stephane Sednaoui, Steve McCurry, Tibor Kalman, Timothy O'Sullivan, Tina Modotti, Martin Venezky, Van Dyke brown prints, Diane Arbus, William Henry Fox Talbot

Cultural Cartography

description Critical awareness with refuse

Inspired by Will Farnaby's account of Pala (from *Island*, by Aldous Huxley) draw a map of America based only on cultural influences. In other words (and you may use words), this is not a traditional geographic charting of land mass. How do you diagram a society built on a sampling (remix) of multiple cultures? Use specific references to chart your "cartographic" decisions. Consider your tone and voice when curating specific cultural references.

inspiration Paula Scher Maps, Nam June Paik (*Electronic Super Highway*), Chris McCampbell (*Personal Landmarking*), Tolkien (*Middle Earth*), Jer Thorp (*Blprnt*), *New York Times* (*Moveable Type Installation*), Ada Louise Huxtable, Jane Jacobs, *Celebration Florida*, *Splendid China*, Cory Doctorow, Charles Burns (*X'ed Out*, *The Hive*), Dave McKean (*Cages*), Max Barry (*Company*), Tibor Kalman (*Colors*), Joss Whedon (*Firefly/Serenity*), Wheezer (*Raditude*), Kevin Lynch (*The Image of the City*), Kurt Vonnegut, Simon Garfield (*On the Map*), Kris Harzinski, *The Hand Drawn Map Association*, Bill Keaggy (*Milk Eggs Vodka*), Katharine Harmon & Gayle Clemans (*The Map as Art: Contemporary Artists*), Alexis Bhagat and Lize Mogel (*Radical Cartography*), *Land Art* (Robert Smithson, Maya Lin, Richard Serra, Carl Andre, Alice Aycock, Jean Claude and Christo, Walter De Maria, Michael Heizer, Nancy Holt, Andrew Rogers, Alan Sonfist, James Turrell), Oldenburg, Jason Bitner (*Found Polaroids*)

specs 18" X 24", Fully-realized cultural map of America
The only mark-making materials you are allowed to use are assorted discarded papers (newspapers, insides of envelopes, magazines, left-over Color Aid, found papers, paper towels, toilet paper, cardboard, kraft, wax etc.) and PVA glue
The entire page is considered (2D or 3D)
6 groups of 3

due Class 22 [NOV 07]

Weekly 13 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 vs Substance]
 - 4] Determine how sequencing plays with this type of fold.

FYI, the hardest part of this assignment and the most gradable part is determining the PURPOSE of the zine: the Raison d'être. It must be meaningful and it must matter.

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

inspiration Artist books, Brian Wood, Warren Ellis, Mirko Ilić, Kalle Lasn, Tibor Kalman, Jonathan Barnbrook, Sagmeister, The Wall by Roger Waters and Gerald Scarfe, Los Caprichos by Goya, V for Vendetta by Alan Moore, Brazil by Terry Gilliam, The Yes Men, End of Print by David Carson, 100% by Paul Pope, Understanding Comics by Scott McCloud, Signal to Noise by Dave McKean, Brave New World by Huxley, I, Robot by Isaac Asimov, Fear and Loathing in Las Vegas by Hunter S. Thompson, Picture of Dorian Gray by Oscar Wilde, The Medium is the Message by Marshall McLuhan, Good Night & Good Luck by Clooney, Said the Shotgun to the Head by Saul Williams, All Art is Propaganda by George Orwell, Fahrenheit 451 by Ray Bradbury, Sex Drugs and Cocoa Puffs by Chuck Klosterman, No Logo by Naomi Klein, 79 Short Essays by Michael Beirut, Looking Closer Series by Jessica Helfand and William Drenttel, Image Music Text by Roland Barthes, and Technopoly by Neil Postman

due Class 24 [NOV 14]

Weekly 14 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.

inspiration Jan Svankmajer (Dimensions of Dialogue, Darkness Light Darkness, Alice, Meat Love), Quay Brothers (Street of Crocodiles, Cabinet of Jan Svankmajer), claymation (Pee-wee's toys, Chicken Run, Corpse Bride, Frankenweenie, Nightmare Before Christmas), dynamation and Ray Harryhausen (skeleton scene from Jason and the Argonauts), 3D printed models (Coraline, ParaNorman), Ok Go (End Love), NZ Book Council-Going West, Parkour's Motion Reel, Don Hertzfeldt (Rejected), David Firth (Salad Fingers: Spoons), and Fluid (The End of The World), and Don Hertzfeldt (Rejected).

specs 300 images
Black and white basic cut paper shapes
Video: 10 seconds in length, 30 fps (frames per second),
4:3 aspect ratio, sound optional

In other words,
30 frames per second X 10 seconds = 300 frames
300 frames = 300 images, ergo 1 image per frame

** See "Stop Motion" handout for help

due Class 26 [NOV 21]

Weekly 15 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.

inspiration Urban Screen, urban projection mapping, rewired abandoned buildings, "The Pavement Picasso" (chalk drawings in perspective), Graffiti Research Lab, Barbara Kruger, Jenny Holzer, Tony Ousler, Sagmeister's Happy Show, Nam June Paik, Pipilotti Rist, Kurt Schwitters' Merzbau, El Lissitzky's Prouns, ABC3D by Marion Bataille

specs Collaborative piece: groups of 4
Utilizes both digital and physical means
Documentation is imperative

due Class 27 [NOV 26]

Workshop 1 Concepts + Practices I

Re:Furn

description Charrette

specs Timed collaborative greeting. The point of this exercise is to hit the ground collaboratively running. By playing with a "design your life" approach that is ubiquitously familiar and that students can easily relate to, beginning graphic design students have fun working with their peers in their first informal design experience.

- 1) Divide class into groups of 6.
- 2) Find any area to work within the building.
- 3) Rearrange furniture in a provocative, unexpected way.
- 4) Name your creation and explain what it is/does.
(Make up a story)

due 7 minutes

Workshop 2 Concepts + Practices I

Forced Connections

description ideas ideas ideas

Students, pair up with someone not from your astrological trine (see "Chinese Zodiac, Four Animal Trines" on Wikipedia). You and a partner will work together to generate unexpected ideas in preparation for your Brand Book. Your brand is a world built around a set of 8 icons/patterns that draw from your theme, the collision of your zodiac and your partner's zodiac. For example, graphically combine characteristics of Rabbit and Snake to create hybridized forms. However, we are not merely interested in the grafting the physical animals (i.e. a snake with rabbit ears), but also consider your zodiac's personality characteristics, dates, compatibility, origin stories, and anything else descriptively related to the meaning of your zodiacs. For example, what would it look like to combine jealousy (Rabbit) with myopia (Snake)?

specs Each Student: (7 min each)

- 1) List 1: 20 NOUNS related to your zodiac.
- 2) List 2: 20 ADJECTIVES describing your trine.
- 3) List 3: 10 VERBS indicative of zodiac's origin story.

Collaboratively: (10 min each)

- 4) Verbally combine (make new words) one item from both LIST 1's. Make multiple combinations. Hone in on a thread that you find interesting. Use your partner to help come up with interesting hybrid words.
- 5) Now visualize these hybrid words as hybrid forms.
- 6) Graphically combine one item from both LIST 2's.
- 7) Graphically combine one item from both LIST 3's.

As you work on your brand book from here on out, consider verbally and graphically combining any two items from ANY two different zodiac lists. As you continue, keep in mind that your set of icons should graft consistently and use similar means and logic. You and your partner may choose to help each other for the remainder of the semester, and this is recommended, however, you and your partner are required to have a completely DIFFERENT set of icons, patterns, and brand books.

Workshop 3 Concepts + Practices I

Grids

description Balance the blank

specs Divide two sheets of 9" X 12" black paper into 1" immaculately cut 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 5 minutes each: work quickly

Workshop 4 Concepts + Practices I

Re: Purpose

description Implementing the Elements and Principles of Design

In groups of 3,

1) Empty the contents of your purses, pockets, and backpacks.

2) Working only with the swag you three have, compose an Elements Tool Kit to redesign the classroom. Define each of these 7 basic Elements of Design with an item from your combined swag:

Space

Line

Colour

Shape

Texture

Form

Value

For example, how can a stitching seam (Line) inform angles and shapes of walls, desks, windows, etc?

Lipstick, cell phone cases, markers, and gum can be used to generate a Color Scheme. Canvas bags and prickly hair brushes (Texture) could inspire seating and carpeting.

3) In your Elements Toolkit, please define each element with a quick drawing of the item you choose. (i.e. For Line you might draw the stitching seam and for Color you might smear a sample of the lipstick.)

4) Now draw the entire redesigned room using only these Toolkit Elements.

specs On two 18" X 24" sheets of newsprint, demonstrate:

1) the Elements Tool Kit

2) the redesigned room using your tool kit

due End of Class

Workshop 5 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 6 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 7 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 8 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

Everything from Everywhere

description Graphic designers are barraged by the work of other designers and artists. They are also in constant contact with nature and science, news media and pop culture, high art and visual pollution. Many artists and authors turn inward to encounter sparks of meaning, yet inspiration also comes from the outside world. Instead of churning out work inspired exclusively by client briefs and last year's design annuals, designers should look everywhere for inspiration and ideas. Systems and grids exist in nature, from the human circulatory system to tree bark and rock formations. Literature offers a bottomless supply of imagery. Designers sometimes fall short of painters and playwrights in looking beyond their own field. Many are comfortable with pillaging scientific graphs for stylistic cues without fully understanding their structure. This resistance to external inspiration is hardly unique to designers; many Americans eat chicken nuggets but won't read Huckleberry Finn (1884). By looking beyond the familiar, designers can pull everything from everywhere. Designers can discover ideas for colors, typefaces, illustrations, and texture from the worlds of art, nature, media, and science. Looking everywhere can help designers unlock humor by slamming together disparate elements into new concepts. Ideas can come from anywhere, but nothing comes from nowhere. All artists draw from the culture around them.

process

- 1) Be a sponge. Not like a scrub-the-sink sponge, but a sea sponge. Be actively absorbent, notice everything.
- 2) Keep a sketchbook. If your best friend's shirt looks cool against your carpet, note the colors. If song lyrics spark ideas for a photo shoot, write them down. Eventually, this motley assortment of notes will prove invaluable. Many good ideas come in the shower, so having a keen memory helps too.
- 3) Make a database. Collect books, explore song writing, and visit the zoo. Bookmark images and ideas online. Making a personal database is like building a library where you can borrow components on demand.
- 5) Work with a concept in mind. Synthesizing diverse elements is tricky, but framing decisions helps.

Workshop 10 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 20 minutes before end of class

Workshop 11 Concepts + Practices I

Decon

description Making custom icons and graphics

Our initial knee-jerk reaction is to jump on Google Images and pull up the first image of a turtle and trace it. If you ever find yourself doing this, stop immediately and go read comic books. Please realize, everyone views that first image of a turtle and thinks the same exact thing: this'll work. Wrong thinking. As innovators of content and form, how do you break away from the obvious and everything that precedes you?

process Working with the animal from your zodiac,

- 1) Draw the animal from memory using a black felt-tip pen
- 2) Destroy the image (tearing, scuffing, remix etc.)
- 3) Using tracing paper retranslate this drawing
- 4) Finnesse + Edit: What's working, what's not? Use parts from the entire process
- 5) Finalize as graphic BW form

due End of class