

1 Senior Project: Portfolio

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GRA 4955C Spring 2013

Days Time [office hours by appointment]

Room # Harbor Hall

description Home Stretch! New beginning? As you close in on your final semester as an undergraduate BFA student at USF, what's next? This course is geared to help prepare you professionally, for wherever you are going. And if you don't know what that next stage is, we'll figure it out. Through a rigorous massaging and finessing of every aspect involved in your identity, portfolio, and application materials, you will graduate with a coherent armory of presentably applicable [design] work.

deliverables 1] Identity System
2] Written Materials: Cover Letter, Résumé, Bio and/or Artist Statement, References Sheet, Slide List
3] Re:Work/Finesse: 10 Projects or make new work
4] Portfolio of Work: 15-20 slides [letter-sized pdf] + live website
5] Physical Give-Away
6] Calling Card
7] Package: Disc, Envelope/Container
8] List of Applications: Submit 5

policy All assignments, critiques, and classes* are mandatory and participation is expected. Readings are required. All work is due pinned up for crit at the start of class, even if you're absent. Assignments will NOT be accepted by email. Late work is NOT accepted [F].

* You get 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 Given the interdependence upon every aspect of your application package, it is imperative that you keep up. Re:Worked Projects should be an ongoing initiative throughout the entire first 1/2 of the semester. All critiques are mandatory & participation is recorded. Anyone w/o something to work on will be asked to leave.

grading Identity System = 20%; Written Materials = 20%; Re:Work + Portfolio = 20%; Give Away = 10%; Calling Card = 10%; Entire Package + Application = 20%; Basis: inventiveness, accuracy, coherence, craft, finesse, timeliness, idea, content, form, attendance, evolution, attitude
* Grades received at culmination of course upon the final and complete portfolio package.

documentation Final Class: At the end of the semester, students must hand in ALL relevant digital files [collected digitally]. Photograph all physical work prior to final crit. Bring all physical work to final crit. Documentation required to receive a final grade.

suggested text 1000 Graphic Elements, by Wilson Harvey
Mike and Doug Starn, by Andy Grundberg
It is Beautiful...Then Gone, by Martin Venezky
Wall and Piece, by Banksy
Obey: Supply & Demand, by Shepard Fairey
Forty Posters for Yale, by Michael Bierut
The Design of Dissent, Mirko Ilic & Milton Glaser
Gig Posters, by Clay Hayes
Barnbrook Bible, by Jonathan Barnbrook
The Making of the Wall, by Gerald Scarfe
Things I Have Learned in my Life So Far, by Sagmeister
Meggs' History of Graphic Design, by Phillip Meggs

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materials Materials will vary on a student-to-student basis. Basic supplies such as newsprint, scissors, cutting mats, and rulers will be available in the classroom. Additionally, you will need portable digital storage, an 18" metal ruler, black archival felt-tip pen, X-ACTO knife + replacement blades, PVA glue, assorted graphite pencils, good white eraser, a [utilized] sketchbook, and personal self-healing mat. More supplies TBA.

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 From the Office of Student Disability Services:
Any student with a disability is encouraged to meet with me privately during the first week of class to discuss accommodations. Each student must bring a current Memorandum of Accommodations from the Office of Student Disability Services, which is a prerequisite for receiving accommodations. Accommodated examinations through the Office of Student Disability Services require two weeks notice.

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- 01 intro class : Welcome: What're Your Dreams & Aspirations?
: intro Portfolio Package : Kit of Parts lecture : assign
Kit of Parts Identity System : assign Exercise One: Exit
Goals : assign Re:Work Ten [due Class 17]
- 02 discuss Exercise One: Exit Goals : assign Applications :
Artist Statement reading : assign Artist Statement / Bio
: Exercise Two: Exercises in Style [in class]
- 03 Critique: Kit of Parts Research & Swatches [pinup]
- 04 Critique: Artist Statement / Bio [read aloud]
- 05 Critique: Kit of Parts Identity System [pinup]
- 06 Mas o Meños Typography lecture : assign Résumé, Cover
Letter, & References : Résumé lecture : open studio
- 07 Critique: Kit of Parts Identity System [group meetings] :
open studio
- 08 Artist Statement / Bio Due : Critique: Re:Work Ten
[project]
- 09 Kit of Parts Identity System Due : Critique: Résumé,
Cover Letter, & References [pinup] : Presentness lecture
: assign Calling Card
- 10 Critique: Calling Card Ideation [group meetings] : open
studio
- 11 Critique: Résumé, Cover Letter & References [pinup]
- 12 Critique: Calling Card Comp 1 [pinup]
- 13 Critique: Résumé, Cover Letter, References & Calling Card
Comp 2 [group meetings] : open studio
- 14 Critique: Re:Work Ten [pinup unless time-based]
- 15 Résumé, Cover Letter, & References Due : open studio

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- 16 Calling Card Due : open studio
- 17 Re:Work Ten Projects Due : assign Portfolio of Work & Slide List : Bodies lecture : Photo Documentation & Portfolio Design lecture : individual Halfsies Semester meetings : open studio
- 18 assign Physical Give-Away : Forget Me Not lecture : watch Exit Through the Gift Shop : open studio
- 19 Critique: Any Portfolio Photo Documentation [project]
- 20 Critique: Portfolio PDF Design [pinup]
- 21 Critique: Portfolio Site [project] : discuss Give-Aways [group meetings]
- 22 Critique: Slide List [pinup]
- 23 Critique: Collective Portfolio of Work [group meetings]
- 24 assign Disc & Package : Sexy Reveals lecture : open studio
- 25 Portfolio of Work & Slide List Due : discuss Disc & Package [group meetings] : open studio
- 26 Critique: Give-Away [pinup] : assign Exhibitions Team
- 27 Critique: Disc & Package [pinup]
- 28 Give-Away Due : open studio
- 29 individual final meetings : open studio
- 30 Complete Portfolio Package Due : Applications Submitted : GD Program Gathering: Present Portfolios

Cheat Sheet Senior Project: Portfolio

portfolio package designed and curated digital + physical application materials that prepare students for art and design post-BFA outlets [professional/industry, further schooling, residency, gallery, internship, etc.]

deliverables

- 01 Identity System
- 02 Written Materials: Cover Letter, Résumé, Bio and/or Artist Statement, References Sheet, Slide List
- 03 Re:Work/Finesse: 10 Projects/Pieces or make new work
- 04 Portfolio of Work: 15-20 slides [letter-sized pdf] + live website
- 05 Physical Give-Away
- 06 Calling Card
- 07 Package: Disc, Envelope/Container
- 08 List of Applications: Submit 5

exercises

- 01 Exit Goals
- 02 Exercises in Style

lectures + demos

- 01 Kit of Parts: approach to personal identity system
- 02 Artist Statment: well crafted examples
- 03 Résumé: How to write with concise intent
- 04 Mas o Meños Typography: little spaces, lots of type
- 05 Presentness: nobody is where they are
- 06 Bodies: artists and their work
- 07 Photo Documentation & Portfolio Design: formal demo
- 08 Forget Me Not: designer gift giving
- 09 Sexy Reveals: package design

vids

- 01 Exit Through the Gift Shop

Assignment 1 Senior Project: Portfolio

Personal Identity System

description Using the Kit of Parts approach to branding, build a
fleshed-out identity package with components that explore
the fringes of your personality.

Look at work by Andrew Blauvelt for the Walker as
guidance and inspiration.

1] Start: Draw. Photograph. Ink. Copy. Splice. Look. Find.
Assemble. Gather together a bank of relevant imagery.
What can this visually reduce down to? You are generating
an identity by defining a vocabulary to work with.

2] Recipe: How do your ingredients work together?
Define: What happens When, How, and Where [context].

3] Formal: Consider iconography, type, color, pattern,
verbal/textual language, movement, sound, environments.

This is not a traditional branding assignment. A single
Chermayeff & Geismar mark is not what we're looking for.
This is a SYSTEM. Systems allow for guided variability.
Everything needs to cohere: conceptually and formally.

components Defined SYSTEM [forms + set of rules] of visual vocabulary
Fully fleshed out form, color, language, and typography
Able to visually explain when + how your system applies

specs 11" X 17" print defining said components

due Class 09

Assignment 2 Senior Project: Portfolio

Bio and/or Artist Statement

description At some point you will need both documents and it is convenient to have both of them ready in your arsenal of application materials. However, I am only requiring one. Each document provides the opportunity to creatively write about yourself. Use this as an opportunity to demonstrate your ability to write artistically while still keeping it informative. The main difference between a Bio and Artist Statement is that while a Bio describes your LIFE, an Artist Statement defines your WORK.

components ± 300 words

specs Well crafted descriptive language
8.5" X 11" portrait
Single page
Paper choice is considered
Incorporates your identity system
Cannot read or look like a template

due Class 08

Assignment 3 Senior Project: Portfolio

Cover Letter

- description A cover letter is an introduction attached to, or accompanying another document such as a résumé or curriculum vitae. The most important function is it's ability to set you apart from other applicants. Employers look for highly individualized and THOUGHTFULLY WRITTEN cover letters as a method of screening out applicants who are not sufficiently interested in their position. Ergo, cover letters need be hand-tailored for each application: What are you applying for? Did you research the institution? How do you see yourself fitting / functioning / adding to this institution? A personalized cover letter addresses the needs of this institution with your unique abilities.
- components In direct response to your list of applications, write at least one unique cover letter that accompanies your resume.
- specs 8.5" X 11" portrait
Single page
Paper choice is considered
Incorporates your identity system
Cannot read or look like a template
- due Class 15

Assignment 4 Senior Project: Portfolio

Résumé

description Typeset your résumé. Résumé and menus are some of the most difficult pieces to design, because of the emphasis on immediately legible content, their intrinsically mundane nature, and the quantity of type [especially numbers]. Build one for yourself anyway. This is purely typography: Getting the details perfect and innovating within a strict set of boundaries. Curated and well-written content is as much considered as the typography.

components Snapshot of your career

specs 8.5" X 11" portrait
Single page
Paper choice is considered
Incorporates your identity system
Cannot read or look like a template

due Class 15

Assignment 5 Senior Project: Portfolio

References Sheet

description There's nothing worse than an employer calling on a reference who doesn't remember who you are. First thing's first: get permission. A good rule of thumb is to write a letter to your contacts explaining to them what kinds of outlets you are persuing, if not supplying a list of specific applications you've sent. It's also helpful to include a resume and portfolio of work for them to see what you've been up to, especially if it's been a while since you've been in touch. In chosing your references, look for variety. It is a good idea to include professors from your field, the Chair / Director of the program if applicable, advisors, mentors, and employers. Look for people who can speak to your varying strengths. In listing them on your References Sheet, it is suggested that you only list their name, title, and email address.

components 5 entries

specs 8.5" X 11" portrait
Single page
Paper choice is considered
Incorporates your identity system
Cannot read or look like a template

due Class 15

Assignment 6 Senior Project: Portfolio

Calling Card

description Physical indicators of a visitor's physical presence: calling cards are extinct ephemera of the Nostalgic. With the rise of letterpress and the hijacking of print as an arts medium, designers are finding ways to remind people to be where they are. As in, literally, physical space. Design a calling card in keeping with your character that functions as an announcement, a marker, a token.

components Physical calling cards
Information: name + 1 form of communication

specs Incorporates your identity system
Size and medium are open
Edition of 100

due Class 16

Assignment 7 Senior Project: Portfolio

Re:Work

description As a student, what you know about design now has expanded since your first year in art school. However, you will undoubtedly be using work from your sophomore, junior, and senior years. Use this opportunity to either spruce up old work or generate brand new work. What's the point in having a portfolio if it sucks? This is a sprint to the finish line.

components Finesse 10 Projects and/or make new work

specs Before & After documentation required
To be considered "re:worked," major components needs fixed

due Class 17

Assignment 8 Senior Project: Portfolio

Portfolio of Work

description	Hit them with your best shot. Some tips: 01] Work is tailored to type of application sought 02] Demonstrate a variety of formal & conceptual skills 03] Include both personal and professional work 04] Pace yourself: Start with a wow and end with a wow 05] Photographed or digital file or both? Follow a system 06] Label your work [slide #, title, your name, etc.] 07] Don't cram too much onto one slide, use detail slides 08] Just because it's professional doesn't make it good 09] Implement a logical and USEFUL grid system 10] Pick your most INTERESTING work: What will generate intrigue, get an interview, and spark a conversation?
components	15-20 slides: letter-sized pdf [printed] Live personal website
specs	Incorporates your identity system Utilizes your Re:Worked work Cannot read or look like a template
due	Class 25

Assignment 9 Senior Project: Portfolio

Slide List

description A Slide List is the textual component to your visual portfolio. It must succinctly define each work.

components Slide Number
Work Title
Medium(s)
Size
Date
One sentence description

specs Well crafted descriptive language
8.5" X 11" portrait
Single page
Paper choice is considered
Incorporates your identity system
Cannot read or look like a template

due Class 25

Assignment 10 Senior Project: Portfolio

Physical Give-Away

description This a token of your appreciation for the time someone spends to interview you. Even if a give-away only lasts on someone's desk for thirty seconds, you've forced someone to think about you for thirty seconds longer. Give-aways are a highly curated experience. How does it relate to your body of work, your current persuits, or some aspect about yourself you want someone to linger on? Consider reveals, physicality, presentness, and entertainment value. Give-aways are also great to send in cold-pitched applications to places you're interested in.

components It's physical
It's fun

specs Incorporates your identity system
Edition of 30

due Class 28

Assignment 11 Senior Project: Portfolio

Disc

description A designed disc is better than a Sharpied disc is better than a blank disc. From printable discs to labels and sleeves to generating a stencil and tagging the antiquated suckers, you mind as well use the opportunity to integrate your identity and spin in unison.

components Designed DVD or CD

specs Incorporates your identity system
Disc choice is considered

due Class 30

Assignment 12 Senior Project: Portfolio

Package

description A physical design package requires a designed physical container. Although this is not mail art, consider how the process of traveling through the mail affects your design. This is the first thing the recipient is going to see. How does the container cradle your contents? How does someone reveal them? This does not have to be a manilla folder you've purchased from Staples. How does your package make sense with your work while standing out from everyone else's that is applying to the same thing?

components Designed physical container

specs Incorporates your identity system
Container choice and size are considered
Reveal process is considered
Recipient + Address is mocked

due Class 30

Assignment 13 Senior Project: Portfolio

List of Applications

description After you graduate, where are you going? Or, where is your work going? Grad school for an MFA in Graphic Design? A Post-bach degree in Photography? A studio job as a Junior Designer in New York? And internship for hand-lettering? A residency for painting en plein air? A local gallery? Seriously think about where you're going and what you want to do. This doesn't have to be your final decision, but as soon as your out, you'll regret not being more definitive in your final months at school. We suggest focusing on a some grounding element, whether it be geographic-based, type of design work, professional versus furthering your education, competition-based, or submitting artwork to galleries.

components Generate a list of 25 places you would consider applying to. 10 of them must be current posted calls for work. 5 of which you must actively apply to.

specs 8.5" X 11" sheet listing of applications
Documentation [5 receipts from email or physical mail]

due Class 30

Exercise 1 Senior Project: Portfolio

Exercise One: Exit Goals

description What do you expect by the end of the semester? Where do you want to be? What do you want to do? What kind of work are you interested in making? Generate a list of interests, persuits, and expectations for yourself. You can be broad and say professional/industry, further schooling, residency, gallery, internship, winning a competition, in Boston, etc. If you can be more specific, go for it.

components Your personal goals for 05/2013

specs Handwritten on an 11" X 11" piece of cardboard

due Class 02

Exercise 2 Senior Project: Portfolio

Exercise Two: Exercises in Style

description A man crosses the street, enters a subway station, buys a coffee, engages in a conversation with the barista, and misses his train.

components In 100 words each, write this account 4 different ways

specs Timed: 10 minutes per account

due End of class