E. Herrmann   elizabetherrmann@gmail.com

GRA 3104   Computer Graphics
Sect 601   Spring 2016

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

202   Harbor Hall

description   This course investigates multiple methods of digital
image-making and their synergistic relation to
one another while recognizing both individual and
collaborative, written and visual, curatorial and
editorial strengths. Students develop and apply their
photographic, typographic, illustrative, branding, and
vectoring skills in a collaboratively-produced design
publication. By merging two sets of new-found, formal
and conceptual design chops with original authorship,
students understand how to expand their scope of creating
meaningful design.

deliverables   1) Complete published [printed and bound] design journal
2) Type-able .OTF file of original typeface
3) Type sample poster showcasing original typeface
4) Brand Book describing identity system of journal
5) Original Writing: 5 @ 500 word articles
6) Original Artwork: 25+ photos, 25+ illustrations

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

*   You get 3 absences, no questions asked. Collect them,
4 absences = Drop 1 letter grade, 5 absences = Fail.
Tardy = anytime past roll-call; 2 Tardies = 1 Absence.

Your faculty, as a general rule, will work with you if
you communicate effectively in advance of absences and
problems. We respond to emails. We do not respond to
"Day Before" emails. No grace is extended for computer

	problems: DO NOT lose/destroy your work. No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.
structure	Semester Project: Single long-term assignment includes multiple tasks and periodic check-in points. Given the open structure of the class, self-discipline is integral and considered in overall course evaluation. Biweekly Critiques require mandatory participation. Class time is to be used for production: Anyone without something to work on will be asked to leave. Bring all ideas and materials to work in class. Treat every class like an open studio.
grading	Journal: 30%, Typeface [OTF + Poster]: 20%, Brand Book: 20%, Imagery [Photo + Illustration]: 20%, Writing + Concept: 10%; Basis: inventiveness, authorship, collaboration, participation, evolution, coherence, craft, finesse, time management, ideas, content, form, attitude, participation, attendance.
*	Grades received at culmination of course upon the final and complete design package.
documentation	Final Class: At the end of the semester, students must hand in ALL relevant digital files [collected via USB]. Photograph all physical work prior to Final Crit. Bring all physical work to Final Crit.
required text	CO-LAB: Collaborative Design Survey, by Herrmann+Shelley The Art of McSweeney's, by McSweeney's Pick any book by Chuck Klosterman The Book of Probes, by McLuhan+Carson Transmetropolitan (Vol. 1), by Warren Ellis Typography Sketchbooks, by Heller+Talarico Nozone (pick one), by Nicholas Blechman
suggested text	Book Design, by Andrew Haslam Barnbrook Bible, by Jonathan Barnbrook Indie Publishing, by Ellen Lupton Design Writing Research, by Ellen Lupton Design Life Now, by Barbara Bloemink Soon: Tomorrow's Visions Today, by Lewis Blackwell

Hybrid Imagery, by April Greiman
Channel Zero, by Brian Wood
V for Vendetta, by Alan Moore
Said the Shotgun to the Head, by Saul Williams
Wall and Piece, by Banksy
Slaughterhouse Five, by Kurt Vonnegut
Zombie Spaceship Wasteland, by Patton Oswalt
Culture Jam, by Kalle Lasn
No Logo, by Naomi Klein
Looking Closer Series, by Bierut, Helfand, and Heller
Multiple Signatures, by Michael Rock
79 Short Essays on Design, by Michael Bierut
Talk Back, by Ji Lee
Before I Die, by Candy Chang
Ray Johnson, by Ray Johnson
The Art of D*Face: One Man and His Dog, by D*Face
Things I Have Learned in my Life So Far, by Sagmeister
Colors, by Tibor Kalman
Scar Strangled Banger, by Ralph Steadman
Designing For Social Change, by Andrew Shea
Ninth Letter, by University of Illinois Urbana-Champaign

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

For clarification, here is the PDF:
http://old.fontlab.com/downloads/documents/
AcademicOrderForm.pdf

The PDF is also attached to the end of this document
The PDF gets emailed to: orders@fontlab.com

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

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

collaboration   Students are required to collaborate in various ways as a reflection of design reality. The number one complaint from professional design studios is that although schools can churn out fantastic student work, these new designers are incapable of working together.

disability   Any student with a disability should meet with me during the first week of class to discuss accommodations. Please bring a current Memorandum of Accommodations from the Office of Student Disability Services, which is a prerequisite for receiving accommodations.

alcs   — Demonstrate the ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful messages.
— Possess an understanding of tools and technology. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).
— Demonstrate a basic understanding of design business practices, including ability to organize projects and work as a productive creative team member.
— Write clearly and effectively: well-organized, well-developed papers.
— Exhibit functional oral communication
— Solve visual communication problems, including skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.
— Demonstrate ability in conceptual, logical, and intuitive thinking as applied to graphical analysis.
— Show respect for persons of different cultures, genders, and ethnicities
— Gain experience beyond the classroom working with area cultural or non-profit institutions.
— Recognize the social and ethical responsibility of creating visual design.

01 [JAN 12] T   intro course : assign Journal Project : sign up groups :
                 Kill Deus Ex Machina lecture [raison d'etre example]

02 [JAN 14] R   CRIT: Pitch 5 Journal Ideas to Class : Decide : Kit of
                 Parts + Brand Book lecture : Field Trip to Library

03 [JAN 19] T   CRIT: Pitch Plans for Design System [present examples for
                 treatment of type, identity, page layout, and imagery
                 that you have found and like] : Pub Design lecture

** [JAN 21] R   Open Studio : SPEND TIME RESEARCHING + DEVELOPING

05 [JAN 26] T   CRIT: Present Swatch [Sample Type, Photo, Illustration,
                 Identity, Writing] to class : discuss Book of Probes

06 [JAN 28] R   CRIT: 1st Rough Page Layout [Develop FLEXIBLE Custom/Alt
                 Grid and demonstrate 8 DIFFERENT uses of your grid as
                 determined by distinct kinds of content]

07 [FEB 02] T   CRIT: 1st Rough Typeface [hand-drawn sketches]

08 [FEB 04] R   Bring ideas/topics for your articles : discuss Klosterman
                 : Group Meetings to discuss writing

09 [FEB 09] T   CRIT: Journal Dummy [Mock Scale] + Identity Treatment
                 [Define: kit of parts, symbols/icons/graphical forms,
                 colors, type, imagery, grid/layout: ingredients + recipe]

10 [FEB 11] R   CRIT: Writing [Peer Review: 1 Article Per Person] :
                 discuss CO-LAB : watch Good Night & Good Luck

11 [FEB 16] T   CRIT: Imagery [5+ photos, 5+ illustrations] :
                 discuss Nozone + Transmetropolitan

12 [FEB 18] R   Open Studio : 1:1 discussions : discuss McSweeney's

13 [FEB 23] T   CRIT: 2nd Rough Page Layout [8 DIFFERENT page-spreads
                 utilizing your flexible custom grid and determined by
                 different kinds of content; PLUG-IN ORIGINAL CONTENT]

14 [FEB 25] R   Open Studio : 1:1 discussions : watch Art & Copy

r a s + e   *   Schedule is subject to shift around in Feb and March

15 [MAR 01] T   CRIT: 2nd Rough Typeface [fully develop alphanumeric +
                 glyphs, U&lc: ink in forms with black felt-tip pen]

16 [MAR 03] R   Demo Type Tool : revise type by hand before digitizing

17 [MAR 08] T   CRIT: 3rd Rough Page Layout [8+ REVISED page-spreads]

18 [MAR 10] R   watch Page One: Inside the NYT : Open Studio

** [MAR 15] T   NO SCHOOL : SPRING BREAK

** [MAR 17] R   NO SCHOOL : SPRING BREAK

21 [MAR 22] T   CRIT: Complete Journal [pin up spreads]

22 [MAR 24] R   watch Linotype: The Film : Open Studio

23 [MAR 29] T   CRIT: Type and Image [pin up revisions]

24 [MAR 31] R   Book Binding Demo : Open Studio

25 [APR 05] T   CRIT: Revised Complete Journal [InDesign: File -> Print
                 Booklet —> 2-Up Perfect, Signature Size 4, Butterfly Bind]

26 [APR 07] R   Open Studio : 1:1 discussions

27 [APR 12] T   CRIT: Revised Complete Journal [Butterfly Bind]

** [APR 14] R   LASTLY DATE TO SEND BOOK TO PRESS: LULU OR ISSUU OR BLURB
                 Have it Express Mailed (approx. 7 days) : 2 Copies

29 [APR 19] T   CRIT: Brand Book Spreads [pin up]

30 [APR 21] R   CRIT: Type Sample Poster [tile]

31 [APR 26] T   Open Studio : 1:1 discussions

32 [APR 28] R   EVERYTHING DUE FOR GRADE: Complete Package includes
                 2 copies of journal, .OTF file of typeface, type
                 sample poster, Brand Book, 5 @ 500 word articles, 25+
                 photos, 25+ illustrations : Deliver DIGITAL-FILES +
                 PHOTOGRAPHY of all physical work via USB : I will also
                 be photographing your work : Presentation/Defense of
                 Journals to Senior Class

The Journal Project

description   —Intended to address all graphical considerations of
a printed publication: photographic, illustrative,
typographic, branding, page layout, and written.
—Holistic immersion in an original formal + conceptual
design undertaking: authorship of smart/informed,
voice-heavy, original design.
—Experimentation encouraged: no cheap easy solutions
—Commences with defining individual design components as
well as the curation of their synergy.

components   1) Complete published [printed and bound] design journal
2) Type-able .OTF file of original typeface
3) Type sample poster showcasing original typeface
4) Brand Book describing identity system of journal
5) Original Writing: 5 @ 500 word articles
6) Original Artwork: 25+ photos, 25+ illustrations

specs   A. Collaborative Design: Groups of 2.
B. Raison d'etre: You and your partner need to decide on a
subject for your journal. What are you interested in?
What do you already know? What do you want to learn? It
must take the form of a literary journal. It doesn't have
to be culture-related, though it's recommended. This is
likely going to be a portfolio piece for you, so plan
ahead and choose something that entertains you for the
duration of the semester. Invent an ideology!
C. Designer as Author: All original content and design.

1) The Journal
— Front/Back Cover, Inside-Front/Inside-Back Cover,
Title Page, Intro/Preface, About the Authors, Table of
Contents, Publishing Info, Colophon
— PLUS 40+ internal spreads (80 pages not including above)
— Must employ ORIGINAL typography, imagery (photography +
illustrations), page layout, grid, identity, and writing
(NO iStock, template, clip art, web-searched content)
— No advertisements
— Pub Size is decided by you (determined by content)
— Use blank pages in back as needed for filler thickness
— Includes your 5 @ 500 word articles, 25+ photos,
25+ illustrations, kit of parts, and original typeface
— Published via Lulu, Issuu, or Blurb
— 2 Copies (one for you and one for the department)

2) Original Typeface
— Graphic decisions cater to the needs of the publication
— Complete U&lc alphanumeric set, also includes glyphs:
! @ # $ % ^ & * ( ) [ ] | \ / - _ = + , . ? < > ' "
— Modular, Systematic, or Fabricated (refer to Type 1)
— Must be type-able .OTF file (digitized via Type Tool)
— Hint: Granted time-constraints, find a way to solve this
with smart repetition of form.

3) Type Sample Poster (suggested) or Comparable Output
(open to project-specific pitches)
— 24 X 36", dedicated to your typeface
— Inkjet print on any paper type
— Highlights its most relevant and distinctive qualities
— You may only use your typeface and no other imagery
— Shows complete digitized U&lc alphanumeric set + glyphs
— Include the following information: the designer,
foundry, describe the formal characteristics and anatomy,
classification/style (if relevant), weights (if relevant),
and intended purpose

4) Brand Book
— 10 pages = 10 pieces of paper, use front sides only
— 11 X 17", landscape, coil bind on left
— Laser print (on Mohawk Superfine, suggested)
— Explains and outlines the recipe/ingredients/rules for
your journal's identity so that anyone could follow your
system and replicate it.
— Employs the Kit of Parts approach to branding. Meaning,
this is not a thumbprint logo; it is a visual vocabulary.
— Unique. Smart. Succinct.
— Defines: type treatment, image treatment, symbols/icons/
graphical forms, color scheme, grid structure, page
layouts, permissible content, tone/verbiage/word choice
— Professionally designed: a brand book's purpose is for
internal use (employees) or as a pitch to clients

5) Original Writing
— 5 @ 500 word articles written by you.
— Voice-Heavy: Commentary, Op-Ed, Manifesto, Expository,
Satire. Informed opinions backed by research.
— Separate .RTF Files of articles

6) Original Artwork
— 25+ photos:
Considers: bw/color, hard/soft focus, depth of field,
macro, composition, vignettes, attention to detail,
positive/negative space, lighting, grain, layering.
— 25+ illustrations
Considers: line-work, texture, tools, medium, style.
— CONCEPT IS KING.
— Savvy, unique form.
— Follows systematic treatment.

due   Class 32 [APR 28] R : Everything : Presentation/Defense
        to Seniors

  *   See Schedule for periodic CRITS

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