

1 Concepts + Practices I

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ART 2201C Summer A 2013

Tues / Thurs 8:30-12:00PM [office hours by appointment]

103 Harbor Hall

description Consider this an artist's boot camp. The following six 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: 10 process projects [begin in class]  
Workshops: 10 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. 2 additional absences = drop one letter grade, 4 total absences = Fail. Notify me of any "Excused Absences" with "Official Documentation" and bring missed work to following class. Excused absences do not count. Tardy = anytime past roll-call; 2 Tardies = 1 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 next class. If you do not have FINISHED work to pinup for critique, you will be asked to leave during that time. Bring all materials to work in class. If you do not have something to work on in class, you will be asked to leave. Workshops are seen as supplement to Weeklies. Final Project: informed by skills learned in weeklies, workshops, readings, and lectures.
grading	Weeklies = 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 is required to receive a final grade.
required text	The Medium is the Message, by Marshall McLuhan Interaction of Color, by Josef Albers
suggested text	Island, by Aldous Huxley It is Beautiful...Then Gone, by Martin Venezky Black Hole, by Charles Burns 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

### 3 Concepts + Practices I

materials     Supply Kit: The Art Supply Store, 2429 Central Avenue  
utilized sketchbook  
portable digital storage  
self-healing cutting mat 24 X 36"  
18" cork-backed metal ruler  
X-Acto knife #11 with replacement blades  
scissors  
PVA glue  
black acrylic screenprint ink 8oz.  
india ink  
good 4B pencil  
Staedtler white eraser  
artist tape  
acid free black felt-tip pens (005, 01, 03, 08, chisel)  
assorted brushes  
gel medium (matte)  
acetone (Home Depot)  
9 X 12" pad of black Artagain paper  
9 X 12" pad of smooth Bristol  
18 X 24" pad of newsprint  
large sheet of hot press illustration board

Shared by class: See supply cabinet  
Color Aid 6 X 9"  
Rives BFK

Additional supplies assigned on a per project basis: 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     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.

4 Concepts + Practices I

- 01 [May 14] intro course : furniture charette : Theme: Trines :  
introduce Final Project [Brand Book] : Collisions &  
Grafted Forms lecture : Forced Connections workshop :  
Demo X-Acto : assign 50 perfect 1" Artagian Squares
- 02 [May 16] grid.lock: German + Swiss lecture : assign Weekly 1  
[Lockup] : Grids workshop : Glue Demo : End Class Crit:  
Lockup : Graphic Form lecture : assign Weekly 2 [+]
- 03 [May 21] Crit: +- : Remixing + Digital/Physical + New Wave  
lectures : assign Weekly 3 [Remix] : Everything from  
Everywhere workshop : watch RIP: A Remix Manifesto
- 04 [May 23] Crit: Remix : 25+ icon ideas Due : Elements + Truthiness  
+ Survey: History of Photo lectures : assign Weekly 4  
[Scavenger Hunt] : Photoshop Demo : Decon workshop
- 05 [May 28] Crit: Scavenger Hunt : Idea is Everything + Semiotics  
lectures : assign Weekly 5 [NYT] : Demo Inking :  
Sprinting workshop : Unconventional Tools workshop
- 06 [May 30] Crit: NYT : Colour lecture : Discuss Interaction of Color  
: assign Weekly 6 [Weights] : Colour Theory workshop
- 07 [Jun 04] Crit: Weights : Hit Me lecture : assign Weekly 7 [Alt  
Print] : Demo Cardboard Printing
- 08 [Jun 06] Crit: Alt Printmaking : Crit: 8 Icons : Pattern lecture :  
assign Weekly 8 [Angsty Will] : Demo Suicide-Cut/Stencils
- 09 [Jun 11] Crit: Angsty Will : Sequence + Print Bind Type lecture  
: assign Weekly 9 [Zine] : Demo Vagina Fold, Saddle, &  
Pamphlet Stitch : Image Transfer + Binding workshops
- 10 [Jun 13] Crit: Zine : Series Killer lecture : assign Weekly 10 [>]  
: watch The Fall
- 11 [Jun 18] Crit: > : Discuss McLuhan : Open Studio : watch Good  
Night & Good Luck
- 12 [Jun 20] Crit: Final Brand Book : Individual Final Crits : deliver  
digital-file documentation

Cheat Sheet Concepts + Practices I

theme assign world from Chinese Zodiac

weeklies

- 01 Lockup : composition drill
- 02 +- : figure / ground with BW paper
- 03 Remix : poignant parody
- 04 Scavenger Hunt : images that illustrate design elements
- 05 NYT : illustration with India Ink washes in value steps
- 06 Weights : 10 equal colour weights in Color-Aid
- 07 Alternative Printmaking : lofi multiples
- 08 Angsty Will : 2 colour suicide-cut stencil pattern
- 09 Zine : spreads, sequencing, narrative, binding
- 10 > : map the movie plot

final project Brand Book

workshops

- 01 Furniture Charette : timed collaborative greeting
- 02 Forced Connections : ideas ideas ideas
- 03 Grids : balance the blank
- 04 Everything from Everywhere: research processes
- 05 Decon: making custom icon graphics
- 06 Sprinting : timed ideas, and go
- 07 Unconventional Tools : mark making
- 08 Colour Theory : cues from Albers
- 09 Image Transfer : as in, not Photoshop filters
- 10 Binding: bookmaking techniques

lectures

- Final Trines + Collisions & Grafted Forms
- 01 grid.lock: German + Swiss
  - 02 +- Graphic Form
  - 03 Remixing + Digital/Physical + New Wave
  - 04 Elements + Truthiness + Survey: History of Photo
  - 05 Idea is Everything + Semiotics
  - 06 Colour + Albers
  - 07 Hit Me
  - 08 Pattern
  - 09 Sequence + Print Bind Type
  - 10 Series Killer

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 graphic 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 12 [June 20]

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 02 [May 16]

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 03 [May 21]

Weekly 3 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 04 [May 23]

Weekly 4 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 05 [May 28]

Weekly 5 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 06 [May 30]

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.

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 07 [June 4]

Weekly 7 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 08 [June 6]

Weekly 8 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 09 [June 11]

Weekly 9 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 10 [June 13]

Weekly 10 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 11 [June 18]

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 30 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 7 minutes each

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. Designer 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 songwriting, 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 5 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) Finesse + Edit: What's working, what's not? Use parts from the entire process
- 5) Finalize as graphic BW form

due End of class

Workshop 6 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 End of Class

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 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.

Pick 3 exercises

due End of Class

Workshop 9 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 End of Class