

1 Concepts + Practices I

E. Herrmann elizabethherrmann@gmail.com

ART 2201C 601 Fall 2018 [Graphic Design Pre-Majors Only]

Mon / Wed 8:00-10:45 AM [Office: HBR 117 Hours: M/W 5:00-6:00PM]

141 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: 12 single-week projects [begin in class]  
Workshops: 11 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]. Revisions are NOT accepted. All work is presented on the final class during Individual Final Crits.

\* 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/pet/roommate problems: Do NOT lose/destroy your work. No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

## 2 Concepts + Practices I

|                |   |
|----------------|---|
| 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 = 70% of grade; Final Project = 30% of grade; Basis: inventiveness, accuracy, follows directions, craft, finesse, timeliness, idea, content, form, evolution, attitude, participation, attendance.   |
| 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 Individual Final Crit. Bring all physical work to Individual Final Crit. DIGITAL DOCUMENTATION REQUIRED TO RECEIVE A FINAL GRADE.  |
| required text  | 100% Evil, by Blechman + Niemann<br>Interaction of Color, by Josef Albers<br>The Medium is the Message, by McLuhan<br>It is Beautiful—Then Gone, by Venezky<br>Island or Brave New World, by Huxley   |
| suggested text | Understanding Comics, by Scott McCloud<br>Slaughterhouse Five, by Kurt Vonnegut<br>Black Hole, by Charles Burns<br>V for Vendetta + Watchmen, by Alan Moore<br>The Calvin and Hobbes 10th Anniversary Book, by Watterson<br>Over and Over, by Mike Perry<br>Wall and Piece, by Banksy<br>Graphic Design Thinking, by Ellen Lupton<br>Graphic Design: The New Basics, by Lupton + Phillips<br>Fotografiks, by David Carson<br>Sex, Drugs, and Cocoa Puffs, by Chuck Klosterman<br>Signal to Noise, by Neil Gaiman and Dave McKean<br>The Making of the Wall, by Gerald Scarfe<br>Things I Have Learned in my Life So Far, by Sagmeister<br>New Masters of Poster Design, by John Foster<br>Mike & Doug Starn, by The Starn Twins<br>Meme Wars, by Kalle Lasn<br>CO-LAB: Collaborative Design Survey, by Herrmann+Shelley<br>Fluffy Humpy Poopy Puppy, by Charles S. Anderson<br>Vertigo: A Novel in Woodcuts, by Lynd Ward |

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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: AOE Supply, [aoeartworld.com](http://aoeartworld.com)  
Additional Supplies: [Utrecht.com](http://Utrecht.com)  
Check syllabus to see what to BRING to each class

Art Arsenal: scissors, PVA Glue 8oz., black acrylic screenprint ink 8oz., India ink, 1 can black Montana spray paint, 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, 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

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

key card For extended access to: Harbor Hall Bldg., 103, 141, 142

Please fill out the form (attached at end of syllabus), then pay on-line: [www.usfsp.edu/computing/cardpayment](http://www.usfsp.edu/computing/cardpayment)

\*\* Print out both the form and receipt and bring it to me Wednesday, AUG 22 \*\*

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.

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- 01 [AUG 20] M 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 22] W grid.lock: German + Swiss lecture : Grids workshop :  
ASSIGN Weekly 1 [Lockup] : Glue Demo : CRIT Lockup  
(End Class) : Graphic Form lecture : ASSIGN Weekly 2 [+-]  
: ASSIGN Brand Pitch : BRING: Artagain, illustration  
board, PVA glue, brushes, Xacto, ruler, cutting mat
- \*\* [AUG 24] F DROP DEADLINE (You know, if things aren't going well...)
- 03 [AUG 27] M CRIT: +- and Revised Lockup : PITCH: Brand to Class :  
Brand/Icon lecture : Scott McCloud 6 Steps : Elements +  
Truthiness lectures : ASSIGN Weekly 3 [Scavenger Hunt] :  
Elements Handout : Photoshop Demo
- 04 [AUG 29] W CRIT: Revised +- : Inking Demo : Unconventional Tools  
workshop : watch The Science of Sleep : BRING: India  
ink, brushes, unconventional tools, black pens, assorted  
papers, newsprint, Dixie cups
- \*\* [SEP 03] M NO CLASS : LABOR DAY [M/W CLASSES]
- 05 [SEP 05] W CRIT: Scavenger Hunt : DUE: Blechman + Niemann [Discuss  
Text] : ASSIGN Weekly 4 [NYT] : Idea is Everything +  
Semiotics lectures : Tweethesis workshop : TAKE: 1 sheet  
of Stonehenge : Tear Bar Demo
- 06 [SEP 10] M 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
- 07 [SEP 12] W CRIT: 25 Icon Thumbnails : Everything from Everywhere +  
Icon Sprinting workshop
- 08 [SEP 17] M CRIT: Readability : ASSIGN Weekly 6 [Weights] : DUE:  
Albers [Discuss Text] : Colour Theory lecture + workshop  
: watch Gerhard Richter

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- 09 [SEP 19] W Color Theory workshop : BRING: Xacto, PVA, cutting mat, ruler, PVA, illustration board : TAKE: Needed Color Aid Samples
- 10 [SEP 24] M CRIT: Weights : ASSIGN Weekly 7 [Angsty Will] : Pattern lecture + workshop : Suicide Stencil Demo : BRING: cardboard, knives, markers, tracing paper, graphite paper, graph paper : watch Exit Through the Gift Shop
- 11 [SEP 26] W CRIT: 25 Revised Icon Thumbnails
- 12 [OCT 01] M CRIT: Angsty Will : DUE: McLuhan+Venezky [Discuss Text] : 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
- 13 [OCT 03] W CRIT: 16 Resolved Icons : Decon workshop : BRING: black mark-making tools, sandpaper, textured surfaces, unconventional tools, tracing paper : watch Wasteland
- 14 [OCT 08] M CRIT: Alt Printmaking : ASSIGN Weekly 11 [>>>] History of Photo lecture : Intro to Time-Based and Stop Motion lectures : Photoshop Batching & GIF Animation Demo
- 15 [OCT 10] W DUE: Huxley [Discuss Text] : Stop Motion workshop: BRING: camera, tripod, scanner, materials to animate
- 16 [OCT 15] M CRIT: >>> : ASSIGN Weekly 12 [Zine] : Print/Bind/Type + Comics lectures : Remixing + Digital/Physical + New Wave lectures : Binding Demo
- 17 [OCT 17] W Image Transfer workshop : watch RIP: A Remix Manifesto : BRING: scissors, Xacto, PVA, clear tape, cutting mat, ruler, drawing paper, black mark-making utensils, assorted papers and publications : BRING: acetone, gel medium, assorted papers, clay-coated magazines, Black and White toner prints, spoon, Dixie cups, sponge, brush
- 18 [OCT 22] M CRIT: Zine : ASSIGN Weekly 13 [23D] : group scheming
- \*\* [OCT 23] T MIDTERM GRADES DUE

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- 19 [OCT 24] W OPEN STUDIO : 23D Collaboration
- \*\* [OCT 27] S WITHDRAWAL DEADLINE (If things aren't going well...)
- 20 [OCT 29] M CRIT 23D : ASSIGN Weekly 14 [Public Instrument] : Listen Up lecture : Premiere Demo : group scheming
- 21 [OCT 31] W OPEN STUDIO : Public Instrument Collaboration : watch How to Draw a Bunny (Ray Johnson)
- 22 [NOV 05] M CRIT: Public Instrument
- 23 [NOV 07] W CRIT: 16 Icons [to be narrowed down]
- \*\* [NOV 12] M NO CLASS : VETERANS DAY
- 24 [NOV 14] W CRIT: 8 Finalized Icons and Patterns
- 25 [NOV 19] M CRIT: Brand Book Dummy : OPEN STUDIO
- \*\* [NOV 21] W NO CLASS : THANKSGIVING
- 26 [NOV 26] M OPEN STUDIO : watch Good Night & Good Luck
- 27 [NOV 28] W DUE: Final Project [Brand Book] : Deliver DIGITAL-FILE documentation [Neatly photograph all work and deliver in the form of: 1. Thumb Drive, 2. Portable External Hard Drive, 3. No other option]

Cheat Sheet Concepts + Practices I

final project Brand Book / Theme = World from Chinese Zodiac combo

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 Angsty Will: 2 colour suicide-cut stencil pattern  
08 Alternative Printmaking: lo-fi multiples  
09 >>>: sequence with paper shapes; video or flip book  
10 Zine: spreads, sequencing, narrative, binding  
11 2 3 D: translate 2D into 3D and back, collaborative  
12 Public Instrument: interactivity versus connectivity

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

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

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.



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USF EMAIL ADDRESS: \_\_\_\_\_

COLLEGE, DEPARTMENT OR GROUP: \_\_\_\_\_

EMPLOYMENT STATUS:  STAFF  FACULTY  ADJUCT  STUDENT  
 OTHER \_\_\_\_\_

TELEPHONE: \_\_\_\_\_

KEY CARD NUMBER (OPTIONAL): \_\_\_\_\_

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Dept. Head/Program Coordinator Signature Print Date

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[ ] Applicant has been notified for pick up.

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Signature

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(Signature)

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 icons and brand.

content Build your world around a set of 8 ICONS drawn from your particular Zodiac combo 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

Final Project Concepts + Practices I

8 PATTERNS (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 (name your brand)  
Contents Page (name your icons + page numbers)  
Foreword (describe your brand: what is it and why)  
24 interior pages = text block (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: Forced Connections Workshop : Class 01 [AUG 20]  
CRIT: Pitch Brand to Class : Class 03 [AUG 27]  
CRIT: 25 Icon Thumbnails : Class 07 [SEP 12]  
CRIT: 25 Revised Icon Thumbnails : Class 11 [SEP 26]  
CRIT: 16 Resolved Icons : Class 13 [OCT 03]  
CRIT: 16 Icons : Class 23 [NOV 07]  
CRIT: 8 Finalized Icons & Patterns : Class 24 [NOV 14]  
CRIT: Brand Book Dummy : Class 25 [NOV 19]  
FINAL DUE: Book + Icons + Patterns : Class 27 [NOV 28]

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 (ICONS)

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 03 [AUG 27]

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 (50/50) this relationship? 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 [AUG 27]

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 05]



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  
15" X 22"

due Class 06 [SEP 10]

Weekly 5 Concepts + Practices I

Readability

description Turn type into image. Objective: readability.

This Weekly addresses readability (want to read) vs. legibility (ability to read) 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  
Laser print on Cardstock

due Class 08 [SEP 17]

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, Beggarstoffs, 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 10 [SEP 24]

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 12 [OCT 01]

Alt Printmaking: Cardboard Printing

description Design a comical graphic that would be cool on a t-shirt.

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  
Extra Credit: 1 print sized/placed on a t-shirt

due Class 14 [OCT 08]

Weekly 9 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 16 [OCT 15]

Zine

description Remixing and Lo-fi grunge production

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 use the first fifty images. Say something meaningful and original!

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

- 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.

Medium: You will be remixing found materials, (acetone and gel) transfers, handmade drawings, and handwritten lettering to produce the zine. Appropriation is out; remixing is in. Working with any and multiple mediums, splice ideas and form together to create a socially poignant and ORIGINAL commentary

Size: 4.25" X 5.5" [11" X 17" folded into eighths]  
2-sided; Front: booklet; Back: original poster  
Flattened (not the original): BW photocopy OR laser print on plain white Xerox paper  
Vagina fold  
Edition of 10

Weekly 10 Concepts + Practices I

inspiration Zine-related: 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

Remix-related: 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

due Class 18 [OCT 22]



Weekly 11 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 requirements are that the content must be textual and make sense (interact) with its environment. Also, the piece is required to impose a 2D component onto a 3D one in a way that fools the eye into thinking the 2D component is also 3D.
- 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 2  
Utilizes both digital and physical means  
Documentation is imperative
- due Class 20 [OCT 29]

Weekly 12 Concepts + Practices I

Public Instrument

description 1. Make an instrument.  
2. Make it public.  
3. Document it.

Girl Talk and Beck are two popular musicians who obtain and "play" sounds.

components The instrument  
The installation  
The documentation

specs 4D Documentation includes video and sound bytes. As this is what you are handing in, all documentation needs to be edited and considered as a well crafted, well considered, record of a temporary piece. Use Premiere to compile

Collaborative piece: Groups of 3  
Must be playfuleable.

due Class 22 [NOV 05]

Handout Concepts + Practices I

|          |   |
|----------|---|
| elements | the basic units of a visual image   |
| space    | area<br>volume<br>positive<br>negative  |
| line     | continuous movement of a point along a surface<br>implied<br>length<br>thickness/stroke<br>direction<br>texture/type  |
| colour   | aka: hue<br>the way light reflects off a surface<br>or colored light sources<br>primary/secondary/tertiary<br>complimentary/analogous/vibrating<br>tints/tone/shades<br>warm (aggressive) / cool (receding) |
| shape    | area that stands out from the space<br>geometric/organic<br>pattern   |
| texture  | surface quality<br>tactile/implied  |
| form     | 3D/volume<br>geometric/organic  |
| value    | aka: tone<br>the lightness or darkness of a color (vs. intensity,<br>which refers to brightness or dullness)<br>optical depth perception  |

Handout Concepts + Practices I

principles the rules that govern the elements of design

unity closure/cohesiveness  
continuation/termination

emphasis contrast  
isolation  
placement  
(absence of) focal point

balance symmetrical/asymmetrical/radial  
all-over pattern

proportion relationship  
size/scale  
part to whole (gestalt)

rhythm movement  
sequence/flow  
repetition/pattern

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.

due Continue throughout the semester

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

Icon Sprinting

|             |  |
|-------------|--|
| description | Timed ideas, and go  |
| parameters  | 1] 10 minutes of research<br>2] 10 minutes of sketching<br>3] 10 minutes of group discussion<br>4] 10 minutes of editing |
| due         | Group discussion in 20 minutes   |



Workshop 5 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 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 @angryoungpoor

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

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 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 20 minutes before end of class

Workshop 10 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 11 Concepts + Practices I

stop-motion files in Photoshop

supplies Scanner, camera, tripod (though not necessary),  
Adobe Photoshop & iMovie, objects needed for content  
matter will vary with student.

rules The final output is open-ended in terms of content and  
choice of visual aesthetic. With the exception:

NO FILTERS and NO EFFECTS and NO IMAGES MADE DIGITALLY

specs Frame Rate (fps = frames per second): 30 frames per  
second (meaning it uses 30 frames per second of video).  
For frame of reference, 30 fps is standard.

Duration: approx. 10 second video

300 clips = 300 photographs/scans/images = 300 frames

Traditionally, stop-motion video treats 1 clip as 1  
frame. However, understand that if you have less clips  
(images), this means each clip will last for more frames  
and it will be a less "fluent" video.

Images: do all photo editing in Photoshop first  
Use Batching and Actions  
Make Grayscale then change back to RGB (screen)

Video Frame Size: 720 X 480 (standard 4:3 ratio)  
Image Size: 720 X 480 px  
Use DV-NTSC for the format

Animation Notes  
for Photoshop

File -> Scripts -> Load Files into Stack -> Loads you  
images as layers in the layers palette  
Window -> Timeline (this is the toolbar to animate)  
New Frame button to generate 300 frames set to .03 sec  
(video will actually be 9 seconds); NO TWEENING.  
Toggle the "eye" (layer visibility) to only show one  
layer at a time per frame; you may also play with layer  
opacity and mixing in the layer palette as it makes sense  
File -> Export -> Render Video -> Quick Time, Animation  
High Quality, Document Size 720 x 480, 30 FPS, DV NTSC

Workshop 12 Concepts + Practices I

vagina fold      booklet divides down into 16 pages  
each page is 1/8 of a side of the paper

materials      sharp x-acto, bone folder, metal ruler  
suggested: newsprint or white xerox paper

practice example      11 X 17" [tabloid] paper  
booklet folds down to 4.25 X 5.5"

- 1    fold in half long way [hot dog style]
- 2    fold in half short way [both folds should bend / hinge in the same direction]
- 3    folded in half hot dog, pull one of the short edges in towards the middle [work the fold back and forth]
- 4    repeat the third step with the other short edge
- 5    perform an incision perfectly along the long edge fold spanning between the two interior pages
- 6    folded in half hot dog, pop the middle out to form a diamond, then collapse it closed
- 7    wrap the booklet shut



Workshop 12 Concepts + Practices I

saddle stitch staple bound

materials sharp x-acto, bone folder, metal ruler, long-neck stapler; suggested: newsprint or white xerox

practice example 5 X 7.5" booklet  
printed on 8.5 X 11" [letter] paper

- \* booklet must be an even number of pages divisible by 4
- 1 print ready: make a blank dummy for yourself and number the pages
- 2 rearrange the page spreads in your document to reflect the order of your dummy
- 3 print your booklet: double sided, with crop marks
- 4 make sure the pages are collated in the correct order
- 5 tape the corners of your paper to hold them together
- 6 measure to find the center [spine] of your booklet
- 7 measure to find the placement of [equidistant] staples
- 8 bind: one fast pop of the stapler; twice; staple from the outside cover of your booklet, so that the toothy part of the staple is buried on the inside of the booklet
- 9 trim: picture window style [meaning don't cut all the way through the edges of your paper, ergo cutting off your crop marks]; cut only the two long edges of your book, NOT the edge opposite of your spine
- 10 fold: use bone folder
- 11 with the book folded crisply in half, trim the last edge opposite the spine [make sure everything is square]

Workshop 12 Concepts + Practices I

- pamphlet stitch      small single signature booklet, thread bound
- materials            sharp x-acto, bone folder, metal ruler, awl, non-cotton thread, [curved] needle, wax; suggested: newsprint, xerox, clay coated, or butcher papers
- practice example    5.5 x 8.5" booklet [letter paper folded in half]
- 1    collate your (printed) paper.
  - 2    fold each paper in half. this is called a folio.
  - 3    stack the folios together in their correct order. this is called a signature.
  - 4    make a jig with measured placement for holes along the spine.
  - 5    cradle the spine of your signature into the spine of a magazine. use an awl to punch holes into the spine of each signature. the size of your paper will determine the spacing in between each hole. generally, divide the height of your booklet by four to have equidistant holes. mark with a pencil where you want your holes. if you do not have an awl, use a hammer and nail.
  - 6    wax your thread. this ensures a tight knot, and sturdy binding. thread a (curved) needle (do not knot the end of your thread) and start your stitch from the inside of your signature, center hole. pull the thread all the way through, save for two inches.
  - 7    pulling the needle through to the outside of the signature, work your way up to the top hole, and insert the need through to the inside. from the top hole, go past the center hole and down to the bottom hole.
  - 8    from the outside of the bottom hole, pull back up to the center hole (the hole you started the stitch from). tie the two ends of thread together and cut.