E. Herrmann	elizabetherrmann@gmail.com
ART 2203C 601	Summer B 2018
Mon / Wed	8:00-11:30 AM
141	Harbor Hall
description	Now that students have been exposed to a variety of physical mediums, outlets for formal and conceptual research, and processes for thinking and making (CP1), it's time to plant those stringent design-seeds, introduce digital media, and watch the designer-soul grow. Scott McCloud warns students that the artist's path of [self] discovery begins by selecting the shiniest red apple [style]. Thus, we're after an expedited bite into the core: Ideas and Purpose. Here's a hint: It's not money, love, or fame. As a culminating foundations class in preparation for a juried entry into USFSP's Program in Graphic Design, you should know 1] Design can't save the world, only designers can. The artists are prophets. 2] Anyone without a raison d'être, will find this a difficult course. Seen as a bookend to CP1, students will learn brandalism, activist design, a combination of digital and physical tech, and to not solely rely on the instructor for ideas. Students learn how to develop an original, coherent, and thematic body of work.
deliverables	Thesis: The Brandalise Campaign 1) Written: Manifesto and Artist Statement 2) Brand Research & Campaign Pitch 3) Kit of Parts Poster 4) Punchline Pamphlet 5) Mockumentary 6) Animated Logo
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 and revisions are NOT accepted [F].

You get 1 absences, no questions asked. Collect them,
2 absences = Drop 1 letter grade, 3 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   Given the open structure of the class, self-discipline
is integral and considered in overall course evaluation.
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, including readings.

grading   Brandalist Campaign: 6 Deliverables, Equally Weighted
Basis: inventiveness, theme, coherence, craft, finesse,
time management, ideas, content, form, evolution,
impressiveness, participation, attitude, attendance,
development.

*   Grades received at culmination of course upon the final
and complete campaign 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.

DIGITAL DOCUMENTATION REQUIRED TO RECEIVE A FINAL GRADE.

required text   Culture Jam, by Kalle Lasn
Design Anarchy, by Kalle Lasn
Channel Zero, by Brian Wood
The Design of Dissent, Ilic & Glaser
Graphic Design Thinking, by Ellen Lupton
Colors, by Tibor Kalman
Understanding Comics, by Scott McCloud

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suggested text   Graphic Design: The New Basics, by Ellen Lupton
Zombie Spaceship Wasteland, by Patton Oswalt
Talk Back, by Ji Lee
Before I Die, by Candy Chang
Portrait of Dorian Gray, by Oscar Wilde
Design Writing Research, by Ellen Lupton
The Book of Probes, by McLuhan+Carson
Ray Johnson, by Ray Johnson
Meggs' History of Graphic Design, by Phillip Meggs
Forty Posters for Yale, by Michael Bierut
Gig Posters, by Clay Hayes
The Calvin and Hobbes 10th Anniversary Book, by Watterson
Barnbrook Bible, by Jonathan Barnbrook
Damien Hirst: Pictures from the Saatchi Gallery: 28
Tablets, by Jonathan Barnbrook
The Art of D*Face: One Man and His Dog, by D*Face
The Making of the Wall, by Gerald Scarfe
Things I Have Learned in my Life So Far, by Sagmeister
Wall and Piece, by Banksy
Mike & Doug Starn, by Andy Grundberg
Twilight: Photographs, by Gregory Crewdson
Scar Strangled Banger, by Ralph Steadman
It's Beautiful then Gone, by Martin Venezky
Transmetropolitan, by Warren Ellis
CO-LAB: Collaborative Design Survey, by Herrmann+Shelley
Vertigo: A Novel in Woodcuts, by Lynd Ward
Edward Fella: Letters on America, by Lewis Blackwell
Graphic Agitation, by Liz McQuiston

materials   Digital:
* Adobe Creative Suite (Photoshop, Illustrator, InDesign,
Premiere, Audition, After Effects)
* Laptop
* Portable digital hard drive storage

Physical:
Mandatory Art Arsenal: AOE Supply 12908 N. 56th St. Tampa
Other Resources: Utrecht, Artist Craftsman, Cheap Joes

Will vary on a student-to-student basis. Basic supplies
such as newsprint, scissors, cutting mats, and rulers are
available in the classroom.

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18" metal ruler
X-Acto knife + #11 replacement blades
24" x 36" self-healing cutting mat
assorted black archival felt-tip pens (Micron, Prisma)
assorted graphite pencils
good white eraser
[utilized] sketchbook
18 X 24 newsprint pad
tracing paper pad (11 X 14)
pad of kraft paper (18 X 24)
bristol paper (9 X 12)
roll of 1" artist tape

More supplies TBA. This includes digital inkjet printing.
So please set aside some monies for Office Depot.

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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Academic Learning Compacts

01   Demonstrate a clear understanding of the Elements
     and Principles of Design.

02   Develop strong compositional skills using 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 readibility and text as image.

07   Practice a nuanced understanding of Color Theory.

08   Understand sequencing, pacing, repetition, patterns,
     and multiples.

09   Acquire a self-aware, critical sensibility to the
     student's culture + environment through activist design.

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.

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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, Illustrator,
      InDesign, Premiere, Audition, and Dreamweaver

15   Practice physical production skills that concern
      immaculate craft.

16   Write clear, effective, entertaining commentary.

17   Enable the artist's path of [self] discovery via
      process-driven platform for critical and meaningful
      design inquiry.

01 [JUN 25] M   BOTH : intro classes
                 8AM CP1 : intro Weekly 1 and Final Project :
                 Grids + Trines + Graphic Form + Collisions & Grafted
                 Forms + Branding lectures : Forced Connections Workshop
                 10AM CP2 : intro Brandalist Campaign : intro Written :
                 Activist Design lecture : Manifestering workshop

02 [JUN 27] W   CP1 : CRIT +- : CRIT Brand Pitches : intro Weekly 2 :
                 Idea is Everything + Semiotics lectures : Unconventional
                 Tools Workshop : Discuss 100% Evil

03 [JUL 02] M   CP2 : CRIT Brand Research & Campaign Pitch : CRIT
                 Manifesto + Artist Stmnt : intro Kit of Parts : Vectoring
                 lecture : Illustrator demo : Discuss Design of Dissent

** [JUL 04] W   NO CLASS [INDEPENDENCE DAY]

05 [JUL 09] M   CP1 : CRIT NYT : CRIT 60 Icon Thumbnails : intro Weekly
                 3 : Pattern + Color lectures : Suicide Stencil Demo :
                 Discuss McLuhan

06 [JUL 11] W   CP2 : CRIT Kit of Parts : intro Punchline Pamphlet :
                 Intro to Type lecture : pamphlet and saddle stitch demo :
                 InDesign and Photoshop demo

07 [JUL 16] M   CP1 : CRIT Angsty Will : CRIT 16 Rendered Icons : intro
                 Weekly 4 : Intro to Time-Based and Stop Motion lectures :
                 Photoshop Batching & GIF Animation Demo : Discuss Albers

08 [JUL 18] W   CP2 : CRIT Pamphlet : Video lecture : intro Mocumentary :
                 Premiere + Audition demo : Discuss Culture Jam

09 [JUL 23] M   CP1 : CRIT >>> : CRIT 8 Finalized Icons + 8 Patterns +
                 Book Dummy : CRIT Revisions : Saddle + Pamphlet Stitch
                 demos : OPEN STUDIO : Discuss Venezky

10 [JUL 25] W   CP2 : CRIT Mockumentary : intro Animated Logo : Intro to
                 Animation lecture : After Effects demo

11 [JUL 30] M   BOTH : OPEN STUDIO : CP2 : CRIT Animated Logo

12 [AUG 01] W   BOTH : EVERYTHING DUE : CRIT Final Projects
                 Individual Final Crits : Deliver DIGITAL-FILE
                 documentation [Files + Photos]. Neatly photograph all
                 physical work and deliver in the form of: 1. Thumb Drive,
                 2. Portable External Hard Drive, 3. No other option]

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thesis   The Brandalise Campaign bookends The Brand Book Project

student-driven work study: emphasis on discovering
the activist artist, developing original ideation and
commentary, and pairing media, processes, and production
in relation to content-first design; commitment to a
formally and conceptually unified body of work

weeklies

01   Brand Research & Campaign Pitch
02   Written: Manifesto and Artist Statement
03   Illustrator: Kit of Parts + Poster
04   InDesign + Photoshop: Punchline Pamphlet
05   Premiere: Mockumentary
06   After Effects: Animated Logo

lectures

01   Activist Design
02   Kit of Parts
03   Vectoring
04   Intro to Type & Lettering
05   Intro to Video
06   Intro to Animation

demos

01   Illustrator
02   InDesign
03   Photoshop
04   Premiere
05   Audition
06   After Effects

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Thesis: The Brandalist Campaign: Design for Good

description   Seen as the counterpart to The Brand Book Project in CP1,
instead of developing a brand and identity from scratch,
you will repurpose an existing and well-known brand and
its identity to critique a meaningful and relevant/timely
issue (it can be, but is not limited to something social,
political, environmental, cultural, professional, local,
global, technological, nutritional, gender, racial,
educational, financial, etc). The brand you brandalise
should have some connection with your commentary.

You will start by altering the logo into a biting Kit
of Parts that can then be used in a variety of activist
design pieces, across different mediums, as a means of
reaching a variety of audiences. The challenge will be
to visually tweak an existing brand in a way that it was
never intended, in order to carry on a new purpose, while
still maintaining enough pre-existing brand recognition.

How you brandalise, depends on your brand and your
commentary. For example, you might hijack the brand's
style and apply it to different content, or you
might revise the style and apply it to the same or
similar content. Any brand, or visual vocabulary,
(American Apparel, for example) is made up of
ingredients (Helvetica Bold + Black + City Names +
candid photography) and the recipe, or rules that bind
them (type appears on the packaging but not on the
apparel, logotype must lock to upper left using these
proportions). Think of your Brandalise Campaign as
adjusting the ingredients and/or recipe: add 4x the
amount of salt, swap out battery acid for lemon juice, or
bake it 19 minutes too long.

specs   1) Brand Research & Campaign Pitch: Pecha Kucha
2) Written: Artist Statement and Manifesto
3) 4 Works: Kit of Parts Branding System, Punchline
Pamphlet, Mockumentary, Animated Logo

* A "work" is a conceptually + formally coherent entity
* Each piece must utilize a different medium
* Each piece addresses a different aspect of the campaign
* Your campaign must be an *informed* commentary
* Your campaign must be original and timely
* Impress us: Evaluated on a high level of expectation

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Brandalist Campaign

process   A) Choose a brand pairs well with your commentary.

B) Learn everything there is to know about that brand. This not only includes the treatment of their formal visual identity, how that has changed over the years, and their reasoning behind it, but their footprint as a business, when they started, how they've grown, where they're located, what/who else they own, who they market/ advertise to and how (demographic), labor practices, environmental practices, product placement, problems they've had, how much money they make, trouble they've been in, charities they donate to, their annual report, events they sponsor, interesting facts, etc. The more front end research that you do, the more material you have to work with later on.

C) Brandalise Campaign: How do you combine your brand with your commentary? Explain the reasoning behind your pairing. Then explain how you plan to repurpose the brand towards this new agenda. Sketch this out in a few examples and write descriptions.

D) Devise a Creative Brief, your course of action:
01. Name of Campaign :
02. Purpose :
03. Strategy [how do you achieve the purpose?] :
04. Target Audience :
05. Call to Action :
06. Describe the Compositions :
07. What is the Content :
08. Tone of Voice :
09. Theme [the central topic, or subject, ie. "Love"] :
10. One Sentence Thesis Statement [clarifies the "so what about the theme?", ie. Love bites"] :

* You will present this during your Pecha Kucha

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inspiration

Ray Johnson	Roy Lichtenstein	Jan Svankmajer
Shephard Fairey	Katherine McCoy	Man Ray
Ellen Lupton	Picasso	Toorop
David Carson	Vik Muniz	Brian Wood
Mirko Ilic	Kurt Vonnegut	Albrecht Durer
Bill Watterson	Joseph Kosuth	Robert Crumb
Alan Moore	Elliott Earls	April Grieman
Jer Thorp	Leaster Beall	Carolee Schneemann
Charles Burns	Dorthea Lange	E.Ludwig Kirchner
Jonathan Barnbrook	Maira Kalman	Luba Lukova
Gerald Scarfe	Jenny Holzer	Maya Lin
Stefan Sagmeister	El Lissitzky	Tim Hawkinson
Barbara Kruger	Francisco Goya	Gabriel Orozco
GRL	JR	Jonathan Horowitz
Banksy	Marinetti	Diane Arbus
Chuck Close	Eadweard Muybridge	Kate Bingaman-Burt
Keith Haring	Étienne-Jules Maray	Saul Leiter
Willem De Kooning	Aubrey Beardsley	Kara Walker
Emil Nolde	Max Earnst	Yes Men
Duchamp	Edward Hopper	Guy Bourdin
Hannah Hoch	Paul Sahre	Gregory Crewdson
Jeff Koons	Rodrigo Corral	Cindy Sherman
Kurt Schwitters	William Morris	Michel Gondry
Ed Ruscha	June Paik	Neil Gaiman
Kalle lasn	Tibor Kalman	Victore
Ji Lee	Candy Chang	Warren Ellis

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Brand Research & Campaign Pitch

pitch   Pecha Kucha Presentation
             20 slides X 20 seconds each
             Graphic design applied to activist causes

components   A) SETUP
              1. The Topic:
              2. The Problem:
              3. Your Opinion:
              (On your slides, write the words verbatim: "Topic: ____"
              "Problem: ____" "Opinion:____" ...and fill in the blank)

              -Broadly address the problems that you see
              -Please do not waste our time explaining why you're
              interested in the topic. If you're choosing to talk about
              it, clearly you're interested in it and your personal
              motivations aren't a concern to us at this point. The
              point of this presentation is to help you figure out which
              topic has the most substance, legitimacy, feasibility.

              B) RESPONSE
              1. Brand Research: Find at least 5 brands that pair with
              your campaign and learn everything there is to know
              2. Repurpose: For each brand, propose ways you could
              deconstruct the iconography and appropriate messaging

              -Broadly address some ideas about how you are interested
              in responding to your problem or what you would like to
              do with this topic.
              -Please Note: Response ≠ Solution.
              -Your response doesn't have to be expected, optimistic,
              helpful, empathetic (to the content or client), ideal,
              practical, or acceptable. It can, but doesn't have to,
              attempt to fix the problem. For example, some problems
              have to get worse before they can be acknowledged and
              fixed. Please note my word choice: You are required to Use
              Graphic Design to publicly Effect Change.
              -Your response has to employ design activism, defined by
              Wikipedia, as the action of using vigorous campaigning
              to bring about political or social change. And defined by
              your professor, as the PUBLIC IMPLEMENTATION of visual

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communication, with an altruistic (selfless, not personal) agenda to change some aspect of society (cultural, political, environmental, social, etc.). Meaning, you do this for reasons other than career, money, love, fame.

C) CREATIVE BRIEF
Define your response...
01. Name of Campaign :
02. Purpose :
03. Target Audience :
04. Call to Action :
05. What Does it Looks Like :
08. Tone of Voice :
09. Theme [the central topic, or subject, ie. "Love"] :
10. One Sentence Thesis Statement [clarifies the "so what about the theme?", ie. Love bites"] :

specs   FORMAT:
—Timed: PDF format. View in Acrobat. To set time, go to Preferences ——> Full Screen ——> 20 seconds
—Lots of Visuals: Each slide is not allowed to have more than ±12 words. You want people to focus on listening to you, not distracted and reading the screen.
—No Dead Time: Be prepared with plenty of content to discuss for each slide.

due   JUL 02

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Assignment 2    Concepts & Practices II




                      Written Component: Manifesto AND Artist Statement


            A)    Manifesto

   description    From Filippo Marinetti and Tristan Tzara to Ted Kaczynsi,
                  Adolph Hitler's Mein Kamph to Kalle Lasn's First Things
                  First 2000. And then of course, RIP: A Remix Manifesto by
                  Brett Gaylor. If you're complacent with the world, you
                  should seriously think twice about becoming an artist.

                  Using the same artistic energy, think of words as
                  your medium.

         specs    500 words

                  Well crafted language that is reflective of thesis
                  Activist Call: IDEA + TONE + ACTION = VOICE


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            B)    Artist Statement

   description    Strictly speaking, an artist statement provides
                  descriptive textual clarity in conjunction with an
                  artist's body of work. It is intended to explain,
                  justify, extend, and/or contextualize those decidedly
                  key grounding elements. Why did you do/make this? Unlike
                  the manifesto, an artist statement does not rely on tone
                  or voice. Although it is completely intended for formal
                  necessities, it does not bar us from speaking accurately
                  and poignantly. Address the purpose, ideas, and nature of
                  your work to these more utilitarian ends.

         specs    500 words

                  Well crafted language that is descriptive of thesis
                  Clarification Call: IDEA + CONTEXT = CLARITY


           due    JUL 02




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Kit of Parts + Poster

description   Using the Kit of Parts approach to branding, build a
fleshed-out identity package repurposing the currently
existing components of your chosen brand in a customized
way that you can use and will aid your Brandalise
Campaign and commentary. A Kit of Parts is a special term
meaning the "visual vocabulary" for a brand, i.e. the
ingredients (formal elements) and recipe (rules that bind
them). Determine what that vocabulary and rule book is,
and come up with a smart way to bastardize it for your
activist critique.

inspiration   Look at work by Andrew Blauvelt for the Walker.

specs   1] Ingredients: The formal elements (symbols,
iconography, typography/lettering, color scheme,
patterns, verbal/textual language, movements, sounds,
environments, photography, primary/secondary treatments,
line weights, drawing style, etc.)

2] Recipe: The rules, or glue, that tells what you do to
the ingredients (what icons are used where, margins and
placement, sizing and proportions, context, where to buy
stock footage, subsidiary usage, etc.)

This is NOT a traditional branding assignment. A single
Chermayeff & Geismar mark is NOT what we're looking for.
This is a SYSTEM. Systems allow for guided variability.
Everything needs to cohere: conceptually and formally.
If your chosen brand isn't a Kit of Parts model to begin
with, make it more flexible. Refer back to the Brandalise
Campaign project sheet for more info.

output   Poster that diagrammatically explains the components of
your Kit [1: ingredients], and when + how your system
applies to your Commentary [2: recipe]

18" X 24" (Final Poster = inkjet print on Epson
Doubleweight matte)
Vectored, using Adobe Illustrator
Clear, concise, and self-explanatory: meaning an outsider
could understand the kit/system and apply it
May only use elements of the brand to describe the brand

due   JUL 11 [Tile poster, color laser, for process crit]

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Punchline Pamphlet

description   Part A: Connotative Photography

Pick 5 from the 10 different photographic genres to
compose a standalone photographic image that addresses
different aspects of your commentary. Pair genres specific
to the scene so that it will support the connotations of
the image that you are trying to achieve. (5 photos)

Some element of your brandalist kit should appear in the
photo. Consider these as stills that would be used in
conjunction with typography for a print ad such as in
a magazine or billboard. Or if your brand doesn't use
photography, consider these as taken by consumers and
posted to social media. The content of the photographs
should be staged and composed, meaning you have pre-
planned and sketched the scene out, gathered the
necessary materials, people, and equipment, set the
lighting, depth of field, image quality/resolution,
hard+soft focus, noise/grain, attempted various camera
angles, then edited the image as needed (color balance,
dodge/burn highlights + shadows, levels/curves, gaussian
blur, spot healing, hue + saturation) using Photoshop
in postproduction.

Genres: portraiture, still life, street, fine art,
journalistic, product/white box, educational or
instructional, action, nature, collage

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Part B: The Booklet

This is a small and breezy book of one-liner quips.
Its focus is on the writing/language/verbiage. It can
be a collection of slogans, dialogue, tweets, headers,
jingles, insults, product names, product descriptions,
or any other textual opportunities that make sense for
your brand and brandalist campaign. Be smart, concise,
and witty. Imagery is paired with the text to enhance its
meaning, but doesn't have to mimic the layout of an ad.

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specs   16 pages, pamphlet/saddle stitched
        4 pieces of text-weight paper

        1 punchline per page (12 punchlines total)
        5 connotative photos
        Kit of Parts Brand Vectors

        Text + Image
        Front + Back Cover

        The imagery used is limited to original photography and/
        or illustration (no stock or online imagery)
        The typographic treatment makes sense with your brand
        Implements your Kit of Parts where it makes sense
        Considers the visual and verbal pacing/sequencing
        Must be legible
        Must compile in Adobe InDesign

 due   JUL 18

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Mockumentary

description   Dealing with footage in a sarcastic way. Options:

A) Investigation behind the bogus-ness of the donations
to charities your brand donates to (for example, oil
companies that donate to breast cancer research because
fracking contaminates the water quality and contributes
to higher reports of breast cancer in those areas)

B) Investigation of your issue/commentary with the
addition of visual indications that your brand is
sponsoring this investigation, or product placement
(9 in 10 doctors prefer Zantac, brought to you by Zantac)

C) Investigation behind shady practices of your brand, or
inside report (sweatshops, discrimination, contamination)

D) Investigation of how your brand/company got its start
and grew to what it is today. (may the bridges I burn
light my way)

E) Data visualization that makes the reality/gravity
of the facts/statistics more personally meaningful and
impactful than a chart or graph

F) Low-budget or sarcastically off-key replication of an
existing documentary that's similar or related to your
campaign or PR piece produced by your brand.

F) Anything else that makes sense for your brand/campaign

inspiration   Michael Moore, Adam Curtis, Morgan Spurlock, Myth Busters

specs   Sarcastic use of the documentary format
2+ minutes
Must compile in Adobe Premiere
Remixes original and found (altered) footage and sound
Smart transitions/reveals
Plays with track layering effects
Implements title cards: Type placed in from Illustrator
(vector) or lettering placed in from Photoshop (pixel)
Lo-fi, Show your bones approach

due   JUL 25

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Animated Logo

description   Take the black and white version of your main brandalised
logo or one of the standalone kit marks and animate it in
a way that makes sense with your commentary.

inspiration   Chermayeff & Geismar & Haviv, Pentagram, 2x4, Mirko Ilic,
Paul Rand, Saul Bass, Paul Sahre, Fame, Debbie Millman,
Project Projects, The Infantree, and Sagmeister & Walsh.

specs   5 seconds
Animate the vector in keeping with the brand's identity
and your critique of them
You may only work with the vector and no other imagery
Vector is drawn and imported from Illustrator
Must utilize keyframes
Must manipulate individual vector points (merely moving/
transform effecting the whole thing will not cut it)
Consider this as a "tasteful touch" you would see in the
upper-left corner of a website or on a tv commercial
Loops (start and finish are the logo)
Must contain 1 smart REVEAL (mask)
Centered Composition (don't break the page)
No sound
No filters
4:3 aspect ratio
Export: Quicktime File (.mov)

due   JUL 30

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