

# ART 2313 DESIGN COMMUNICATION I

9am - 11.50am, Monday and Wednesday | August – December, 2020 | Room TBA, SRSU

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Office Hours phone number: (432) 294-2182

Office Hours schedule (*phone calls, only*): MW: 8.30-8.55am TR: 10-10.55am, and by appointment

**\*\*\* Please note that, due to the threat of COVID-19, class and office hours will be held online \*\*\***

## Course Introduction

This class will teach you the basics of graphic design through a series of lectures, projects, and readings.

## Learning Objectives

In this course, you will:

- Be introduced to the basics of graphic design, exploring topics such as shape, texture, color, balance, scale, typography, movement, pattern, and so on.
- Gain an understanding of how to design effectively using all the elements on the page, successfully conveying the message you are trying to tell.
- Understand how to work with a client and to create graphics relevant to their organization's needs (logo, business card, and poster)
- Learn how to use Adobe Illustrator, and other related software.

## Grading and Evaluation

You will be graded on exercises, attendance and participation in discussions and critiques, homework projects, and a final project. Details on how a project is graded are included in each project description. No extra-credit projects will be offered, so it is in your interest to submit work by the deadline.

Work submitted **no later** than the beginning of class, the day of the deadline, will be graded. **Any work submitted *one minute* past the beginning of class will be awarded a zero. There are no exceptions to this rule.**

## Final Examinations

You must turn up to the final examination. If you do not, your overall class grade will drop an entire letter.

Your final class grade will consist of:

- Projects : 60%
- Client needs in a Word document : 5%
- Attendance, participation, and in-class exercises : 15%
- Final Client Project : 15%
- Book quiz : 5%

## Materials and Text

- *Picture This: How Pictures Work* by Molly Bang
- An online account to back up your work – e.g. Google Docs, Dropbox, etc.
- 4GB (at least) jump/flash drive
- Notebook and pen
- Access to a digital camera
- Elmer's Glue
- Scissors
- Colored construction paper

- One sheet of poster board

The following textbook is required for this course, and must be purchased by the date listed in the syllabus:

*Picture This: How Pictures Work* – Molly Bang. ISBN – 1452151997 or 1587170302

A flash-drive is also required for saving your work. You are expected to back up your projects to another location, such as at a free service like [www.dropbox.com](http://www.dropbox.com) or [www.google.com/drive](http://www.google.com/drive). Not submitting a project because you lost your flash-drive or some other technical difficulty will not be accepted as an excuse and will earn you a zero for that project.

### **Tobacco Products**

Tobacco products of any kind and e-cigarettes are not permitted in the classroom.

### **Email**

You are expected to check your email account EVERY day. This is the account that is registered at Blackboard, and is usually your Sul Ross email account.

### **Software Availability**

Besides access to the software in BAB 302-303, you can find Photoshop and Illustrator in FAB 207, and the computer lab in the ACR building. The second floor of the SRSU library has copies of Photoshop and Illustrator too.

Provided you have your own computer, a fully-working 7-day trial version of Photoshop and Illustrator can be downloaded from Adobe. Files created on the Mac version of Photoshop will work on a PC.

### **Rules and expectations**

Attendance is **compulsory**. If you must miss a class for a school-related activity, the absence must be discussed (and arrangements made regarding coursework) **prior to the absence**. If you must miss a class for an emergency or illness, please contact me **by email or phone as soon as possible**. Six (6) absences result in you being dropped from the course with a grade of “F” as per Sul Ross State University policy. Five (5) unexcused absences will result in a zero for your attendance and participation grade. Arriving to class **on time** is also essential – **arriving late more than two times will be counted as one absence. Lateness is defined as 10-minutes after the start of class. Leaving before class ends will result in you being marked absent for that day.**

Below is a guide to how much each absence impacts your attendance and participation grade.

• One (1) unexcused absence:	-20%	• Four (4) unexcused absences:	-80%
• Two (2) unexcused absences:	-40%	• Five (5) unexcused absences:	- 100%
• Three (3) unexcused absences:	-60%	• Six (6) unexcused absences:	FAIL

No cell phone usage. No social-networking websites. No instant-messaging. No checking personal emails. Headphones and earbuds are allowable ONLY when you are working, but not when the professor or a fellow student is speaking. **Doing any of these, or anything I consider disruptive to the class, will drastically drop your attendance and participation grade. You may be also asked to leave the class and will be marked absent for that day.**

**Late work** will not be accepted.

**Plagiarizing, cheating, or any other dishonest behavior in the classroom will not be tolerated.** Rules and regulations regarding plagiarism, dishonesty, and other issues concerning classroom participation can be

found in University Rules and Regulations and Student Handbook. This course will abide by these established policies. A student found to be engaging in these activities will be penalized to the full extent of Sul Ross State University policy.

### **SRSU Disability Services**

Sul Ross State University (SRSU) is committed to equal access in compliance with Americans with Disabilities Act of 1973. It is SRSU policy to provide reasonable accommodations to students with documented disabilities. It is the student's responsibility to initiate a request each semester for each class. Students seeking accessibility/accommodations services must contact Rebecca Greathouse Wren, LPC-S, SRSU's Accessibility Services Coordinator at 432-837-8203 (please leave a message and we'll get back to you as soon as we can during working hours), or email [rebecca.wren@sulross.edu](mailto:rebecca.wren@sulross.edu). Our office is located on the first floor of Ferguson Hall (Suite 112), and our mailing address is P.O. Box C-122, Sul Ross State University, Alpine, Texas, 79832.

### **SRSU Library Services**

The Sul Ross Library offers FREE resources and services to the entire SRSU community. Access and borrow books, articles, and more by visiting the library's website, [library.sulross.edu](http://library.sulross.edu). Off-campus access requires your LoboID and password. Check out materials using your photo ID. Librarians are a tremendous resource for your coursework and can be reached in person, by email ([srsulibrary@sulross.edu](mailto:srsulibrary@sulross.edu)), or phone (432-837-8123).

### **SLOs**

1. Students will expressively communicate an original idea or concept visually through an original artwork.
  - 3d. Students with a concentration in Digital Art will be able to demonstrate knowledge and familiarity of digital image creation and knowledge of professional practices in digital art.
    - a. Demonstrate the ability to produce a cohesive professional thematic capstone project which is well crafted and has a defined technique or personal style.
    - b. Demonstrate technical mastery of digital skills as they apply to the selected media.
    - c. Ability to produce a professional portfolio that meet current industry standards.
    - d. Ability to work in a timely manner.

### **Marketable Skills**

1. Solving problems through critical thinking.
2. Creating ideas with independence of thought.
3. Communicating professionally through written and spoken presentation.

## COURSE SCHEDULE

*Please note that this syllabus is subject to change.*

DATE	IN CLASS	FOR NEXT CLASS
Aug 24 (M)	Class introduction and syllabus overview. Begin considering a client you can create an identity package for.	Buy your textbook as soon as possible.
Aug 26 (W)	<b>Presentation 00</b> – <i>History of Graphic Design</i> <b>Project #1:</b> <i>Student Presentations</i>	Work on project #1, your presentation  Please come to the next class with photos for Project #02 – Form (shape)
Aug 31 (M)	<b>Presentation 01</b> – <i>Point, line, and shape</i> <b>Presentation 02</b> – <i>Form (shape)</i>  <b>Project #02</b> – Form (shape)	REMINDER – take photos for Project #02 – Form (shape) REMINDER: Begin considering a client you can create an identity package for.
Sept 2 (W)	Continue working on the Form (shape) project.	Student presentations next class!
Sept 7 (M)	<b>LABOR DAY!</b>	
Sept 9 (W)	<b>Presentation:</b> Student-led presentations  Continue working on the Form (shape) project.	Provide text about your client selection Bring textbook to next class.
Sept 14 (M)	<b>Presentation 2b</b> – <i>Value</i>  BOOK QUIZ – Bring your textbook to class today. Read this book within the next <b>two weeks</b> .  <b>DUE TODAY</b> – Client selection. You must submit a short Word document that explains what the client's business is, the business name, its current identity, and what they want for a redesign. Be ready to present this to the class  Continue working on the Form (shape) project.	Form project due
Sept 16 (W)	<b>DUE TODAY</b> – Form (shape) <b>Presentation 03</b> – <i>Texture</i> <b>Project #03</b> – Texture	
Sept 21 (M)	<b>Presentation 04</b> – <i>Color</i> <b>Project #04</b> – Color Continue working on the Texture project	Texture project due
Sept 23 (W)	<b>Presentation 05</b> – <i>Balance, Symmetry, and Asymmetry</i> <b>Presentation 06</b> – <i>Emphasis</i> <b>Project #05</b> – Emphasis	Color project due

Sept 28 (M)	<b>DUE TODAY</b> – Texture Project <b>DUE TODAY</b> – Color Continue working on Project #05 - Emphasis	Emphasis project due
Sept 30 (W)	<b>DUE TODAY</b> – Project #05 – Emphasis <b>Presentation</b> 08 – <i>Motion</i> <b>Project #06</b> – Movement	
Oct 5 (M)	<b>Presentation</b> 8b – <i>Space</i> Continue working on the Movement project.	Movement project due
Oct 7 (W)	<b>DUE TODAY</b> – Movement <b>Presentation</b> 07 – <i>Scale and Proportion</i>  <b>Presentation</b> 09 – <i>Rhythm, Pattern, and Repetition</i>  <b>Project #07</b> – Pattern and Repetition	
Oct 12 (M)	<b>Presentation</b> 10 – <i>Type Anatomy</i> <b>Presentation</b> 11 – <i>Mixing Typefaces</i> <b>Presentation</b> 11b – <i>Mixing Typefaces</i> <b>Project #9</b> – Typeface History  History of Typography video: <a href="https://www.youtube.com/watch?v=wOgIkxΔfjsk">https://www.youtube.com/watch?v=wOgIkxΔfjsk</a>	Pattern and repetition due
Oct 14 (W)	<b>DUE TODAY</b> – Pattern and Repetition  <b>Presentation</b> 12 – <i>Kerning and Tracking</i> <b>Presentation</b> 12b – <i>Unity</i>  Continue working on your Typeface History poster	Typeface history due
Oct 19 (M)	<b>DUE TODAY</b> – Typeface History  <b>Presentation</b> 13 – <i>Typographic posters</i> <b>Presentation</b> 13b – <i>Front Page Design</i> <b>Presentation</b> 13c – <i>Grids</i>  <b>Project #10</b> – <i>Typographic Poster design</i>	
Oct 21 (W)	Continue working on the Typographic Poster design	Typographic Poster due
Oct 26 (M)	<b>Project #11</b> – <i>Library Informational Graphics Posters</i> <b>DUE TODAY</b> – Typographic Poster design	
Oct 28 (W)	<b>Presentation:</b> Logo Bootcamp <b>Project #12</b> – Client project <b>Project</b> - 100 logo thumbnails Continue working on your Library posters	

Nov 2 (M)	Continue working on your Library posters	
Nov 4 (W)	Continue working on your Library posters	
Nov 9 (M)	<p><b>DUE TODAY</b> - 100 Thumbnails on paper</p> <p>Continue working on your Library posters</p> <p><i>N.B. – Friday, November 13, is the last day to withdraw from the 16-week course/ term with a grade of 'W'. Drops must be processed and in the University Registrar's office by 4 p.m.</i></p> <p><i>Friday is also the last day to apply for May graduation without a late fee.</i></p>	<p>Library posters due</p> <p>Please have construction paper and Elmer's style glue ready next class.</p>
Nov 11 (W)	<b>Veterans Day</b>	
Nov 16 (M)	<p><b>DUE TODAY: Library Posters</b></p> <p><b>Presentation 14</b> – <i>Picture This: How pictures work</i></p> <p><b>Project #11</b> – Scary Picture group project. Consider the 10 principles from the class textbook</p>	
Nov 18 (W)	<p><b>DUE TODAY</b> – Scary Picture group project</p> <p>Turn your best three sketches from the 100 logo thumbnails into vector logos using Adobe Illustrator.</p>	
Nov 23 (M)	Work on your logos	
Nov 28 (W)	<b>Thanksgiving break, Nov 25-27</b>	
Nov 30 (M)	<p><b>Client Project</b> - Poster design and business card</p> <p><b>DUE TODAY</b> – Three vector logos</p> <p>Continue working on your business card and poster design.</p>	
Dec 2 (W)	<p>Continue working on your final project.</p> <p><b>Last class day</b></p>	
Dec 8 (T) 8.30-10am)	<p>Exam is 8.30-10am, Tuesday, December 8.</p> <p>Work is due 9pm, Monday, Dec 7.</p> <p>Show your completed business card and poster design.</p>	

# Projects

## Project #1: Student Presentations

Choose a graphic designer that you would like to present on, and select five of their artworks that you can talk about in class. Wikipedia has a list of designers here that you can select from:

[https://en.wikipedia.org/wiki/List\\_of\\_graphic\\_designers](https://en.wikipedia.org/wiki/List_of_graphic_designers)

Create a six-slide presentation – the first slide will consist of the graphic designer's name, and your name underneath. The remaining five slides will consist of the following:

- A large image of the work you wish to discuss
- The name of the artwork
- The year it was created

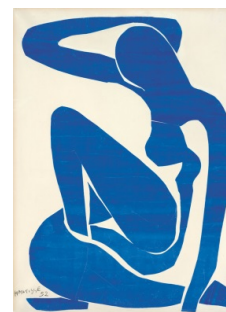
Be prepared next class to present your work, and explain why each piece is important.

## Project #2: Form (shape)

Explore form (shape) by redrawing photographs of the following subjects. To ensure you draw strong imagery, take at least five photos for each subject (resulting in a minimum of 15 photos).

\* Building      \* Vehicle      \* Human / Animal

Draw your three shapes in Illustrator or Photoshop as simple but recognizable forms (Create complete, closed shapes as you'll be recoloring these later in the semester).



Each illustration can use three colors, plus the color of the page. When working digitally, layers will make your designs easier to create.

The three final illustrations must be emailed as a JPEG to [adumitrescu@sulross.edu](mailto:adumitrescu@sulross.edu) - LASTNAME-FIRSTNAME-form.jpg

### Grading

You will be graded from 0-100% on this project. Grade breakdown:

- Effort (30%)
- Quality of work (20%)
- Simple but recognizable shapes (50%)

Submit the work no later than the start of class, the day of the deadline.

## Project #3: Texture

Using traditional or digital methods, illustrate the following words using an appropriate monochromatic (one color, multiple shades) texture:

\* Soft \* Hairy \* YOUR CHOICE \* Rough \* Decayed \* Wet

Place all six words onto one page and email as a JPEG/PNG to [adumitrescu@sulross.edu](mailto:adumitrescu@sulross.edu) - LASTNAME-FIRSTNAME-texture.jpg

## Grading

You will be graded from 0-100% on this project. Grade breakdown:

- Effort (30%)
- Quality of work (20%)
- Effectiveness of texture (50%)

Submit the work no later than the start of class, the day of the deadline.

## Project #4: Color

Taking the form (shape) illustrations you created for Project #2, produce **five** color versions for each of your images.

The color schemes you are to use are:

\* Cool \* Warm \* Monochromatic \* Complementary \* Single Spot Color (black, white, and a color of your choosing)

This project is Pass/Fail. You do not have to send me all 15 images – I'll review the others in class.

Place your favorite four illustrations onto one page, and email as a JPEG to [adumitrescu@sulross.edu](mailto:adumitrescu@sulross.edu) - LASTNAME-FIRSTNAME-color.jpg

Copy your four balance images onto one 8 ½ x 11-inch document and email as a JPEG to [adumitrescu@sulross.edu](mailto:adumitrescu@sulross.edu) by the date listed on the syllabus – LASTNAME-FIRSTNAME.balance.jpg

## Project #5: Emphasis

Using any **four letterforms** and NO OTHER ELEMENTS, apply each of the following twelve statements to create a focal point:

1. Make it brightest
2. Make it a different color
3. Make it in color if everything else is black and white (or vice-versa)
4. Make it go in a different direction
5. Position it differently
6. Give it a texture or a texture different from all the other elements
7. Arrange all the elements to lead to it
8. Make it a different shape from the other elements (think of typeface)
9. Isolate it
10. Make it clear and the other elements hazy
11. Reverse it
12. Make it an opaque color, and the other colors translucent

*(From LANDA ROBIN, "Graphic Design Solutions", OneWord Press, USA, 2001, 1<sup>th</sup> ed. – p26)*

You will end up creating 12 designs. Copy your best four designs onto one 8 ½ x 11-inch document and email as a JPEG to [adumitrescu@sulross.edu](mailto:adumitrescu@sulross.edu) no later than the date listed in the syllabus.

Each design is worth up to 25%, graded on how successful it is (13%) and how aesthetically pleasing it is (12%).

## Project #6: Movement

Illustrate the following words to convey a sense of their motion. Letterforms and color are the **only** tools you may use. No graphics, shapes, or any form of representation. Illustrator or Photoshop may be used for this project. While



Photoshop and Illustrator filters are an easy solution to some of these, please try to come up with a more elegant typographic solution. Size, color, style, and position of individual letterforms can convey a lot of meaning.

Background is ESSENTIAL for this project. Use a colored square or rectangle to show where each word exists in space.

### 1) Fast 2) Swing 3) Bounce 4) Crash 5) Explode 6) Zoom in (or zoom out)

#### Suggestions

**FAST** – Consider a serif typeface that has no ‘fiddly’ parts that could break off at high speed. Inspiration can come from streamlining (especially Art Deco), bullet shapes, etc.

**SWING** – Make your letters smaller so that you can see the entire path the swinging letters would make. Consider a pendulum, for instance.

**CRASH** – In the first couple of moments when a car crashes the front crumples whereas the back is still intact. Don’t deform your letter but try to convey this using rotation and position

**EXPLODE** – Think of the first second of an explosion. Objects start from a point of origin and randomly radiate from the source. Again, place and rotation (but be sure to make it readable).

**ZOOM IN/OUT** – Scale is key here.

You can also repeat letters, blur them, scale them up and down, use different colors, rotate them, etc., but remember again to keep it legible.

#### Grading

You will be graded from 0-100% on this project. Grade breakdown:

- Effort (20%)
- Quality of work (20%)
- Effectiveness of each design (60%)

Submit the work no later than the start of class, the day of the deadline. LASTNAME-FIRSTNAME-move.jpg

## Project #7: Pattern and Repetition

(Source: [www.gdbasics.com/html/pattern/designProblem1.html](http://www.gdbasics.com/html/pattern/designProblem1.html))

1. Devise a single element, such as a dot, diamond, squiggle, or square.
2. Copy and repeat the element in columns or rows to make an overall pattern.
3. Vary the spacing of the elements in the rows to create variation.
4. Continue to create new variations by varying the size of the elements, by creating overlapping rows of elements, and changing the color, size, and orientation of elements.
5. In total you will create **four** patterns. Put them onto one page and email to [adumitrescu@sulross.edu](mailto:adumitrescu@sulross.edu)

#### Grading

This project is pass/fail.

## Project #8: Typeface History

Create a timeline that illustrates the history of one of the following typefaces:

- |                                       |                                  |                                |
|---------------------------------------|----------------------------------|--------------------------------|
| <input type="radio"/> Futura          | <input type="radio"/> Helvetica  | <input type="radio"/> Caslon   |
| <input type="radio"/> Garamond        | <input type="radio"/> Courier    | <input type="radio"/> Rosewood |
| <input type="radio"/> Times New Roman | <input type="radio"/> Gills Sans | <input type="radio"/> Century  |

Set up an 11- x 17-inch document in either portrait or landscape format. Include the following for each typeface:

- Name of typeface
- Designer's name, and the year it was made
- Two sentences describing the typeface and why it was created

Be creative with your layout. Colors used may only be black, white, shades of grey, and one other color. For each name be sure to use that particular typeface.

### Grading

You will be graded from 0-100% on this project. Grade breakdown for each word:

- Layout design (40%)
- Relevant information for each typeface (30%)
- Use of color (30%)

Submit the work no later than the start of class, the day of the deadline. LASTNAME-FIRSTNAME-type.jpg

## Project #9: Scary picture group project

*\*Note that due to COVID 19 this will be an individually created project \**

This project is taken from pp93-94 of the textbook. ~~You will work with a fellow student in class and~~ create a scary image according to the book's project description. No computers are to be used.

- Keep the shapes as simple as possible
- Avoid a realistic representation of body parts

Before you begin, ask yourself two sets of questions:

### SUBJECT AT HAND

- What is the essence of the person/creature/thing I want to represent?
- What specific elements in this situation evoke strong feelings in me?
- How can I accentuate these?

### EMOTIONS and PRINCIPLES

- What feeling do I want to evoke with this picture?
- What principles might I use to do this?
- Keep returning to these questions when your picture doesn't seem to be working.
- Do not glue down the pieces until the whole picture really works.
- "Okay" is not good enough.

This is a project that is pass/fail. You will present your project to the class and discuss your decisions.

## Project #10: Poster Design

*(from [http://www.thinkingwithtype.com/misc/images/poster\\_project.pdf](http://www.thinkingwithtype.com/misc/images/poster_project.pdf))*

Create an 11"- x 17"-inch, for a lecture series about contemporary design. Carefully consider the typographic hierarchy of the information presented. A viewer should be able to easily understand the calendar of events and to quickly learn who the main speakers are. The poster must also convey the excitement of contemporary design to an audience of designers and students. The information itself must constitute the "imagery" of the poster.

Your poster must be purely typographic. You may use colors, shapes, and lines as well as text, but no imagery.

- Don't let your poster look like an interoffice memo! For example, the name of the lecture series and the museum address don't have to be at the top of the poster.
- Instead of making one big text box, break up the content and move it around the page.
- Use an interesting variety of type sizes (some big, some small), but use variety in a consistent way.
- Mind the hierarchy!
- Use color. Even just making the background a color helps your piece look more like a poster, and less like a memo.

### Poster Text (use ALL of this text)

Design Culture Now

Cooper-Hewitt, National Design Museum  
2 East 91st Street  
New York City

Erik Adigard | M.A.D.  
Thursday, September 12  
6:00 pm

Graphic designer Erik Adigard founded McShane Adigard Design (M.A.D.) in 1989. The firm has since designed Web sites, multimedia installations, and print publications for global clients, including Wired magazine.

Julie Bargmann | D.I.R.T. Studio  
Tuesday, October 9  
7:30 pm

Julie Bargmann founded D.I.R.T Studio, a landscape consultancy, in 1992. Recent projects include the landscaping of the Massachusetts Museum of Contemporary Art in North Adams, and Riverside Park South and the Hudson River Park in New York City.

Michael Gabellini | Gabellini Associates  
Wednesday, November 2  
6:00 pm

Michael Gabellini, a graduate of the Rhode Island School of Design, worked for Kohn Pedersen Fox Associates before founding his own practice in 1991. Recent projects include exhibitions for the Guggenheim Museum, the Marian Goodman Gallery, and the Council of Fashion Designers of America.

Rebeca Méndez | Méndez Communications  
Thursday, December 4  
6:30 pm

Rebeca Méndez, born and raised in Mexico City and trained at the Art Center College of Design in Pasadena, has designed publications for the Getty Center, the Los Angeles County Museum of Art, and the Whitney Museum of American Art.

### Grading

You will be graded from 0-100% on this project. Grade breakdown for each word:

- Layout (60%)
- Use of color (20%)
- Appropriateness of typeface(s), style, size, and position (20%)

Submit the work no later than the start of class, the day of the deadline. LASTNAME-FIRSTNAME-words.jpg

## Project #11: Library Informational Graphics Poster

This real-life project will help guide patrons to the Gaming Analysis Lab in library room #110. Currently, it is not obvious where the room is and the library plans on having three posters attached to flat columns to help guide people.

- Each poster should be related so that a sense of narrative is created (think of signage leading you to a place in an airport or hospital, for instance).

- Use of existing game graphics is not encouraged but reluctantly allowed. If you do then please ensure the art a) shares a similar style and b) is high-enough quality to look good when printed big.
- Remember that the primary purpose of the three posters is to guide patrons to the Gaming Analysis Lab. We will meet in the library to view the space and measure the columns,

### Grading

You will be graded from 0-100% on this project. Grade breakdown for each word:

- Effectiveness of signage to guide patrons (10%)
- Use of color (20%)
- Appropriateness of typeface(s), style, size, and position (20%)
- Aesthetics (25%)
- Composition (25%)

Submit the work no later than the start of class, the day of the deadline. LASTNAME-FIRSTNAME-game.pdf

## Project #12: Client project

You are to create an identity package – a logo, business card, a poster – for a real-life client or a Sul Ross organization.

---INFORMATIONAL GATHERING ---

Suggested client questions:

- Tell me about your businesses. Can you describe its services – what does it provide or do for people?
- What feeling do you want to evoke with your identity? Modern? Nostalgic? Historic? Futuristic? Dependable? Changeable? Etc.
- Do you have ideas for your logotype? Should it look like a person? A particular object? An abstracted series of shapes?



---LOGO---

Use the 100-square grid provided by the professor to brainstorm a logo idea for your client. While 100 thumbnail ideas seems excessive, this is actually an excellent way to get past clichéd ideas and begin to form much more interesting designs.

**Turn three of your best logo ideas into vectors using Adobe Illustrator.**

### Grading

You will be graded from 0-100% on this project. Grade breakdown:

- 100 ideas submitted on sheet (50%)
- Effectiveness of logo idea and execution (50%)

Submit the work no later than the start of class, the day of the deadline. LASTNAME-FIRSTNAME-logo.jpg (your 100 ideas must be physically submitted to the professor. Ensure your name is written on top).

---BUSINESS CARD---

Use the logo you designed on a business card. The following are elements must be included on your card:

- Logo (*may be resized*)
- Name of a person

- Organization title
- Email address (*create a fake address*)
- Cellphone number (*use this “(432) 123-4567”*)

**Grading**

You will be graded from 0-100% on this project. Grade breakdown:

- Include all five elements listed above (20%)
- Composition (40%)
- Effort and creativity (40%)

Submit the work no later than the start of class, the day of the deadline. LASTNAME-FIRSTNAME-card.jpg

---POSTER---

Build an 11” x 17” poster for your client advertising their business or organization.

- Format may be portrait or landscape
- Include the logo you designed
- Have the organization’s name somewhere on the poster

**Grading**

You will be graded from 0-100% on this project. Grade breakdown:

- Layout (50%)
- Inclusion of logo, organization’s name, and good use of color (10%)
- Creativity and effort (40%)

Submit the work no later than the start of class, the day of the deadline. LASTNAME-FIRSTNAME-logo.jpg