Doctor Polidori’s Cabinet of Wonders  
A Museum of Curiosities, Oddities, and the Just Plain Weird

Just like its exhibits, Doctor Polidori's Cabinet of Wonders is an anomaly among museums. It is a for-profit, privately held institution. Owner, proprietor, and managing curator Dr. John Polidori has assembled a vast collection of curiosities from throughout the world; many are unique items not on public display anywhere else on the planet. Among this unusual collection are famous, and some infamous, rarities such as the petrified remains of the Cardiff Giant, the fossilized skull and jawbone of the Pittdown Man, actual plaster casts of the footprints left by Sasquatch, the mummified remains of the Fiji Mermaid, the last surviving herd of Jackalopes, a recently captured Chupacabra, the original footage of the Loch Ness Monster, the filmed autopsy of the Roswell extraterrestrial, and many other equally esoteric, arcane phenomena.

Besides the exhibit areas, the museum boasts a world-class restaurant, a lecture hall, movie theater, and a museum store, where the public may purchase scientifically exact replicas of many of the exhibit subjects as well as books, DVDs, clothing (t-shirts, hats, tote bags, etc.) and other items of interest.

The museum is open daily except Mondays. Hours are from 9:00 am to 6:00 pm Tuesday, Wednesday, and Thursday; 9:00 am to 9:00 pm Friday and Saturday; 10:00 am to 5:00 pm Sunday. A nominal fee is charged for admission, which varies according to the season. Special exhibitions require an extra admission charge. Discounts are available for seniors, military, and children under 12. Field trips are encouraged and are available for reduced rates. All field trips must be booked in advance.

Suggested client projects: When choosing this client, consider that future projects may include:

1. Packaging. As noted above, the museum features a museum store. The store requires a coordinated packaging campaign including shopping bags in two sizes, one large w/ carrying handles, one small flat bag; nine other packages for gift shop items, which may include clothing (t-shirts and hats, etc), souvenirs, toys, games, etc.
2. Gift items for store, including posters, tee-shirts, tote-bags, hats, etc.
3. Coordinated advertising campaign, including outdoor advertising, newspaper and magazine advertising, direct mail, television (requires story boards), transit advertising, and more. Note that this client seems especially appropriate for poster design, including wall and window banners, outdoor advertising, bus kiosk and transit advertising, and similar media. Include at least 9 to 12 items. This should be designed as a campaign, with an overall graphic “branded” continuity, while understanding the unique context of each medium.
4. Restaurant graphics for the museum restaurant, including menus, placemats, napkins, counter top displays, in-store signage, take-out packaging, etc.
5. Publications. The museum publishes a line of books focused on strange and unusual events and phenomena, such Chariots of the Gods by Erich von Däniken; The Book of the Damned by Charles Fort; The Mothman Prophecies by John Keel; The UFO Experience by J Allen Hynek; many others, (full disclosure, I haven’t read any of these books). Design a coordinated set of at least six book jackets, include the usual book jacket information including front, spine, back, and end flaps with synopsis and authors’ bios. This will require some research. Or, consider a series of “scientific” books about unexplained phenomena, make up your own titles. They might include books about the search for Sasquatch, the Loch Ness Monster, the Abdominal Snowman, UFOs, etc. Possibilities are endless. This option requires a coordinated, branded packaging strategy.
6. Design a board game, complete with playing cards, game board, tokens, etc. Example: Where’s Sasquatch? (Players compete to be the first to find Sasquatch). Nessie’s Hungry! (Players draw cards to “feed” the Loch Ness Monster or be “eaten”, last player not consumed wins.) the designer provides the rules of the game. Again, possibilities are endless.
Client Name: Franklin Mills
Client business: Paper manufacturer

Client description: The company manufactures a full range of text, cover, and bond papers for printing, as well as papers for stationery, note cards, greeting cards, and fine art papers.

Franklin’s primary business is the manufacture of printing papers, sold directly to printing plants. While the company focuses on high volume sales to large printers, Franklin is versatile so that it provides specialty papers to smaller, job printers. Franklin markets its products with promotional brochures, advertising, and specimen catalogs/booklets directly to graphic designers, project managers, art directors, and production managers throughout the communication industry.

A spin-off of the company business has become a significant factor in Franklin’s sales. Franklin stationery and art supply stores provide fine writing papers, note cards, specialty stationery, greeting cards, gift wrap, and art papers for a variety of mediums.

Franklin Mills prides itself on the manufacture of environmentally sustainable papers. Many papers are 100% mill and post-consumer waste. Franklin maintains sustainable forest plantations, planting two new trees for every tree it harvests. Franklin invests in research to develop non-traditional substrates (tree-free paper) harvested from alternative sources, such as bamboo, hemp, seaweed, sugarcane, agricultural residues, and others. In addition, Franklin invests in techniques to conserve water used in paper manufacture, (traditional paper manufacture is heavily reliant on large quantities of water.)

The company is named for Benjamin Franklin, who established 13 paper mills to provide paper for his publications; he was one of the largest newspaper publishers in 18th century America.

Suggested client projects: When choosing this client, consider that future projects may include:

1. Paper samples to include a variety of paper colors, weights, and uses, including writing papers, and cover and text papers. Examples will be shown in class.
2. Packaged paper products, these could be packaged stationery products including bond paper and envelopes, card stock, art papers including sketch pads for various media, or a combination of the above.
3. A line of greeting and note cards, including wedding and other all occasion invitations, and more.

RISE AND SHINE, (OR RISE & SHINE)
Bakery and Café

A national casual-dining chain combining café, bakery, and coffee shop service. As the name suggests, this business specializes in breakfast dining.

Rise and Shine offers fresh baked goods including artisan breads, pies, cakes, and pastries, lunch and breakfast items, and specialty coffee (similar to Starbucks.) Customers may dine in or take out. Many items served at Rise and Shine are available as packaged goods, including coffee, tea, and baked goods.

Suggested client projects: When choosing this client, consider that future projects may include:

1. Packaging. As noted above, the Rise & Shine offers its own branded line of coffees and teas, jams, jellies, and spreads, and baked goods. The café also requires carry-out packaging, including bags and boxes. Consider a coordinated packaging campaign to include at least three items from three different categories, (coffee; tea; preserves including jams, jellies, marmalades; baked goods).
2. Coordinated advertising campaign, including outdoor advertising, newspaper and magazine advertising, direct mail, television (requires story boards), transit advertising, and more. Note that this client is especially appropriate for in-store point of purchase (pop) graphics, including poster design, wall and window banners. Other media may include outdoor advertising, bus kiosk and transit advertising, and similar media. Expect 8 to 12 items. This should be designed as a
campaign, with an overall graphic “branded” continuity, while understanding the unique context of each medium.

3. Restaurant graphics including menus, placemats, napkins, counter top displays, in-store signage, take-out packaging, etc.

IMPORTANT NOTE:

Items listed above are suggestions or options. Don’t like any of the above? Develop alternatives; propose an option better suited to your portfolio, subject to approval. Note the proposal date in the assignment calendar. Items listed above should include client logo.

IDENTIFY YOUR WORK

All work must be clearly identified with the name of the designer, (your name), and the course description, (ARTG 4346-001, GD 9, Portfolio), semester, (Spring 2022), the date, and a brief project description. If a project requires several designs, each must be individually identified. The proper format is a label attached to the back of the work (lower right corner). Where this is not practical, such as book or package design, the appropriate information should be incorporated inconspicuously but clearly as part of the design, (example, on the back-cover flap of a book jacket, or following the ingredients on a food package design).

Also, your portfolio, when submitted for final evaluation, must also contain clear identification. As noted above, a simple luggage tag may work fine, although it is always a good idea to include additional identification inside the portfolio in case the luggage tag becomes separated from the portfolio case.

Failure to include this information will result in a deduction of one letter grade for the project. However, if work cannot be identified, it cannot be evaluated and may be discarded: No name, no credit.

RETRIEVAL

Work must be picked up on the day it is returned in class. If you are absent when work is returned, the work will be left in the classroom. If the work is not retrieved in a timely manner, it will be discarded. If you cannot be present when work is returned, please contact me at ccochran@utep.edu to arrange to retrieve your work. Work cannot be released to someone other than the designer without written consent. Arrangements for portfolio retrieval will be provided prior to final portfolio evaluation.