ARTG 4346-001 GRAPHIC DESIGN 9, PORTFOLIO, FALL 2022
PROJECT 1, IDENTITY DESIGN: ASSIGNMENT INFORMATION AND TIMELINE

The following information refers to section one, projects 1, identity design.

Section one includes project work designed to reinforce or supplement your portfolio. These projects will replicate, as much as possible, the type of assignments encountered by a working designer in a typical practice. At the same time, projects are selected to provide creative freedom; the goal is to provide an opportunity for the designer to demonstrate his or her individual design strengths, creating work appropriate for that person’s portfolio.

Assignments for this section are client based. Several options will be provided, including a list of hypothetical “clients” and client descriptions. Work for each of these clients will include an identity campaign comprised of a logo design and supporting collateral material, including business stationery and a graphic-standards guide. Each client will require specific project work, which may range from package design to promotional campaigns. Again, options will be provided, providing opportunities for the designer to demonstrate specific skills. Designers are expected to select those options that enhance their overall portfolio presentation. Section one accounts for 50% of the overall grade for the course.

SECTION ONE, PART ONE: IDENTITY DESIGN

Select a client from the list provided. Create finished layouts, (comprehensives, or “comps”), for a coordinated identity program. The campaign will include the specific assignments listed, including logo design, stationery, and a graphic-standards guide. See the following timeline for deadlines. Timeliness in meeting deadlines is recommended, (a letter grade will be deducted for each calendar day that an assignment is past due).

Any successful identity campaign requires thorough research and analysis of the subject. Were these actual clients, you as the designer would start by interviewing the principals involved, (the owner, executive staff, line personnel, etc.). However, because the list consists of entirely hypothetical clients, you are operating under a handicap. There are no client-side people to interview. So where do you start?

Begin by learning everything you can about the client category. Who is the target audience, who are the customers? Who are the competition? Does the client manufacture a product, or provide a service, or both? Is the client for-profit or non-profit? These are just a few of the questions you should consider.

You can’t solve the problem until you define it. You can’t define the problem until you understand client goals and objectives. Above all, ask yourself, what is the context? Understanding the frame of reference will help define the problem. Also, because these clients don’t exist in the real world, you may invent features and benefits appropriate to your client, subject to instructor’s approval.

Part One, Section One. Logo/Trademark Design. Value: 25% of total grade.

Corporate identity is more than just a trademark design. Saul Bass said, “In corporate identification, you’re looking for the essence — the metaphor for the company’s activity.”

Your trademark/logo design should reflect this essence. You should understand that while the logo is the graphic focus of the identity campaign, it must be supported by, and in turn support, a comprehensive system of integrated materials, including stationery, vehicle graphics, signage, brochures, web sites, packaging, and more. Therefore, when making your design, you should anticipate how it’s going to be used in the future. The best way to accomplish this is to establish guidelines, parameters, defining how your logo can be used or reproduced. The guidelines should be clear, understandable, and flexible enough to be practical.

This assignment includes the creation of a trademark/logo design in one color (black) and multi-color versions. Designs must include type treatments using the correct client name. Designs should be created, if possible, in both horizontal and vertical configurations. These will be presented according to instructions to be provided in class.
In addition to the logo itself, you will create graphics guidelines as noted above. These guidelines constitute a graphic-standards manual or guide, to accompany your logo design but presented separately.

These standards will explain how your design is to be implemented in various situations. They are meant to encourage correct use of your client’s identity design, to avoid confusion, and to deter incorrect use. Organize these graphic standards in a booklet, folder, or other format useful to your client. Remember that the standards guide must be user-friendly, that is, it should be clear, understandable, legible, and easy to use.

The graphic standards guide must include the following information:

A. Brief introduction including a design rationale, written in your own words.

B. Logo configuration guide, demonstrating all configurations, (i.e.: vertical and horizontal, relationship of symbol and logotype, appropriate to your design)

C. Color guide, including Pantone Matching Colors, CMYK, RGB, and Hexadecimal equivalents.

D. Staging area, explaining how much “clear space” must accompany the design.

E. Reverse applications, or if logo cannot be reversed, how to reproduce logo against dark backgrounds, (this is included in your logo presentation, and should be repeated in the standards guide).

F. Minimum size requirements, with examples.

G. Typographic guidelines; include primary and subordinate types. The logotype would be the primary typeface. Supporting text would use subordinate type. For example, a slogan or positioning statement would be set in the subordinate face. Font sizes are not required, but you can specify a minimum font size. Text set smaller than 5 pt. (depending on typeface) is difficult to read. Avoid type under 5 pt.

H. Incorrect or inappropriate use, to include at least six examples. Note that these must be six distinct examples, not merely variations of a few. For instance, you may state that the design should not be distorted, compressed, or expanded. That would be one example, not three.

I. Front and back cover design. Note: include your identification info, discretely, on the back cover, as a part of the design.

The guide may be designed as a folder, booklet, or other appropriate format, so long as it includes the above information. The guide should be user-friendly, practical, understandable, and easy to use.

In addition to the above, create a stationery system for your client, to include the following items:

A. Standard 8½" by 11" letterhead. Include an introductory letter explaining the design as part of the letterhead design. Examples of introductory letter will be provided. The introductory letter must be written in a standard, professional, business letter format.

B. Standard #10 (9.5" by 4.125") business envelope

C. Business card, standard size is 3½" by 2" horizontal, or 2" by 3½" vertical. Some business cards use both sides of page, (avoid repetition of elements). Some are designed as mini-folders that fold flat to the standard size. Standard size is recommended for business cards to facilitate filing. Awkward or unusual sizes tend to get lost or thrown away. Deviations from standard sizes are subject to approval.

D. Presentation folder, see note below regarding presentation.

Presentation instructions.

A. Logos will be mounted on 15" by 20" presentation boards. Examples will be discussed.

B. Create a presentation folder to contain the stationery and standards guide. The folder should include pockets and/or flaps to contain the various stationery items and the standards guide. Be creative when designing the folder; you may incorporate die cuts, embossing, custom folds, pockets, etc. The folder could include a brief description of the identity project. Examples will be provided and discussed.
Expect work-in-progress critiques (WIP crits). Preliminary thumbnails and roughs will be required prior to deadline for finished comps. For WIP crits, layouts should be clear and understandable, not rough sketches or thumbnails. The quality and quantity of your preliminary work are a factor in the overall project evaluation. Refer to the assignment calendar for specifics, including deadlines and number of required comps.

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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, (Fall 2022), the date, and a brief project description (Proj.1, Identity). If a project requires several designs, each must be individually identified.

For this project, attach a label to the back of the logo presentation board or boards. For the standards guide and stationery presentation folder, simply include your name in small type on bottom of back cover. 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.

GD9 TIMELINE/CALENDAR, PROJECT 1, FALL 2022
Provisional, subject to change if necessary. Be aware that field trip, demonstration, or other opportunities may require modifications to this timeline.
Refer to assignment information (project briefs) for specifics and details.

Week 1
Tuesday, August 23
Course introduction. Discussion: syllabus, general outline of projects including Portfolio Exhibition. Begin assembling work for a portfolio review, scheduled for Thursday, September 1. Work does not have to be mounted, just displayed on tabletop in Fox 353.

Thursday, August 25
Client list and assignment options provided. Discussion, Identity design — what constitutes successful logo/trademark design; some criteria to consider. Over the weekend, review client list. Select the client whose projects best suit your portfolio. Begin research and concept phase.

Reminder: Now is the time to begin meeting/organizing the portfolio exhibition. Plan on when to meet outside of class, and how to delegate responsibilities.

Week 2
Tuesday, August 30
Project 1, Identity, continued. Discussion, the importance of graphic standards as applied to visual identity. Syllabus agreement is due at this time.

By now you should have a good idea of which hypothetical client is appropriate for your portfolio. You should be working out logo ideas by now. Research is critical at this stage.

Thursday, September 1
Portfolio Review. Gather the work that you consider portfolio ready at this time. Work does not have to be mounted, a portfolio case is not necessary. Review will take place in studio room Fox 353. Be prepared for a work-in-progress (WIP) critique on Tuesday. Before next class, have at least three alternative layouts ready to show for the work-in-progress critique. These should be distinctly different ideas, not merely variations on a theme. They can be roughs, but should be recognizable, understandable designs, not thumbnails. Failure to provide at least three distinct ideas will affect the final grade for this project.

Week 3
Tuesday, September 6
Work-in-progress critique (WIP crit). Have at least three alternative layouts ready to discuss. Note that these should represent distinctly different approaches, not merely variations on a theme. We will meet in Fox 353. Time permitting, we will review stationery examples.

Thursday, September 8 Identity Design, continued. Discussion, color systems and application. How color works as applied to visual identity. Before next class, continue working on concepts and rough layouts.

Reminder: by now you should be meeting to plan the exhibition.

Week 4
Tuesday, September 13
Identity Design, continued. Discussion, standards guide examples. Be prepared to show progress on your standards guide. You should have the pages blocked out in order, ready for the finished logo. By now you should have narrowed down your logo ideas and are ready focus on the finished design.

Thursday, September 15
Identity Design, continued. Discussion, stationery design and the importance of paper selection. You should have designed and are ready to create the presentation folder for your stationery. Your identity project should be in the final stages. Last meeting before critique. Be ready to print, mount, and assemble your work.

Week 5
Tuesday, September 20
Critique. Project 1: logo design, standards guide, and stationery.
Begin working on Project 2, Client Project. See client descriptions for options.

Client list and Project Options

Client Name: The Glad Hatter
Client business: Specialty clothing store
Client description: As the name implies, The Glad Hatter specializes in hats. Merchandise includes all manner of dress and casual headgear for men and women, from formal, high quality felt fedoras, derby hats, homburgs, top hats, women's millinery, western style hats, and more casual headgear such as lightweight summer straw hats, (including quality Panama hats), and baseball hats and caps. The store also features a wide array of accessories and leather goods, including gloves, belts, wallets, ties and scarfs, etc.
Target Audience: Discriminating, fashion conscious men and women who understand that quality hats are built to last and never go out of style. In addition to fashion, hats appeal to people who understand the health advantages of headgear for protection against both winter cold and the harmful rays of summer sun.
Client project suggestions: This client suggests several project opportunities including packaging, product catalogs, promotional campaigns, in-store signs and posters, product display systems, and more. Note that packaging will require research and construction; hat boxes are not small. Remember that The Glad Hatter also carries leather goods and other accessories.

Client Name: PREP&SET
Client business: Retailer, kitchen and dining products
Client description: Preparing the food and setting the table, Prep&Set specializes in kitchen tools and appliances, cookware, cutlery, china, Stoneware, and more. In short, everything for fine dining but the food. Products are available in the client’s self-branded packaging, the client also carries a comprehensive line of kitchen and tableware from designers such as the Bill Nelson, Eva Zeisel, Alvar Aalto, and many others.
Client venue: Products are available at Prep&Set retail stores, in direct mail catalogs, and online.
Project options: This client lends itself to several possibilities for project work, including packaging, sales posters and other promotional graphics, advertising, catalog design, store signage and displays, direct mail catalog, etc. Again, if these options don’t appeal, suggest your own option.

Note: Consider that name may be all caps or caps and lowercase, depending on your design.

Client Name: WAX WORX

Jazz, Blues, and American Roots Music on Vinyl.

The company specializes in reissues of remastered recordings of classic jazz, blues, and American roots music. Sales of Wax Worx inventory have suffered in recent years as digital downloads have dominated the music industry, but the company has experienced a strong revival due to new interest in traditional, long-playing, vinyl records. Company products have long appealed to audiophiles, while a new, younger audience is rediscovering the warm sound qualities associated with traditional recording technologies.

Wax Worx carries a deep roster of jazz, blues, gospel, and roots music and musicians, from jazz, blues, and gospel artists such as Bessie Smith, Billy Holiday, Mahalia Jackson, Louis Armstrong, Charlie Parker, John Coltrane and more, to folk/country/bluegrass musicians such as the Bill Monroe, Doc Watson, the Carter family, the Louvin Brothers, to regional roots traditions including Tejano and Zydeco with musicians such as Freddy Fender, Clifton Chenier, and many more.

Client Projects: This client lends itself to several possibilities for project work, including packaging, sales posters and other promotional graphics, advertising, catalog design, and more. This client also provides opportunities for illustration as well as design. Individual items designed for this client should stand alone while at the same time reflect a consistent, coordinated brand identity, such as a unifying theme or “look”. For example, record jackets would feature a variety of artists, while also maintaining a coordinated, branded, appearance.

Suggested projects include a matched, branded set of six album covers to include all pertinent information on the contents. Various options are available; you might consider a set of six “best of” albums, or concentrate on a particular genre, bluegrass, folk, progressive jazz, traditional jazz, bebop etc. You may decide to concentrate on vocalists, or all instrumentalists. The range of artists and musical idioms available seems inexhaustible. There is lots of room for creative opportunities.

Alternatively, this client might sponsor a series of performances by featured artists. Performances might take place in Magoffin Auditorium, Plaza Theatre, or Abraham Chavez Theatre. In this case consider a promotional/advertising campaign including posters, fliers, programs, etc. Or a coordinated multi-media campaign including posters, outdoor advertising, print advertising, etc.