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.

Note that preliminary thumbnails and roughs will be required prior to deadline for finished comps. The quality and quantity of your preliminary work are a factor in the overall project evaluation. Refer to the assignment sheet and calendar for specifics, including deadlines and number of required comps.

**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 (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 PROJECT 1 TIMELINE/CALENDAR, SPRING 2022**

Provisional, subject to change if necessary.

**Week 1**

**Tuesday, January 18**

Course introduction. Discussion: syllabus, general outline of projects including Portfolio Exhibition. Begin assembling work for a portfolio review, scheduled for Thursday, September 9. Work does not have to be mounted, just displayed on tabletop in Fox 353.

**Thursday, January 20**

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, January 25**

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 will best supplement your portfolio. You should be working out logo ideas by now. Research is critical at this stage.

**Thursday, January 27**

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. By now you should be working on rough layouts, and be prepared for the work-in-progress (WIP) critique on Tuesday. Before next class, have at least four alternative layouts ready to show for work-in-progress critique. These can be roughs, but should be recognizable, understandable designs, not thumbnails.

**Week 3**

**Tuesday, February 1**

**Work-in-progress critique.** Have at least four 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, February 3
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.
Reminder: by now you should be meeting to plan the exhibition.

Week 4
Tuesday, February 8
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, February 10
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.

Week 5
Tuesday, February 15
Identity Design, continued. Your identity project should be in the final stages. Last meeting before critique. Be ready to print, mount, and assemble your work.

Thursday, February 17
Critique. Project 1: logo design, standards guide, and stationery.
Begin working on Project 2, Client Project. See client descriptions for options.

Friday, February 18
Graduating seniors’ applications due at UTEP’s Registration and Records Office.