INTRO TO GRAPHIC DESIGN

GRD 3000 CRN 82181
2:30 –5:10 T, Th
Fall 2017

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COURSE DESCRIPTION

Prerequisites: ART 1010, 1020, 1030, and 1040 or 1050 with grades of C or higher.

Introduction to concepts and practices of graphic design through combining of type and images; introduction to Macintosh-based graphics software; graphics presentation techniques. Lab fee $20.
3 credit hours
Essential information for the class is located at *Intro3000.blogspot.com*

COURSE OBJECTIVES

1. To acquire concepts, principles, language, and techniques of visual communications.
2. To develop a creative method through researching, sketching, applying, and refining designs.
3. To combine research, content, imagery, and typography, to communicate with an audience.
4. To become conversant in design principles and issues.

GRADING %

P1 Lettermark	20
P2 Event poster	20
P3 Book cover	20
P4 Package redesign	20
Exercises	10
Professionalism, participation	10

GRADING CRITERIA

PROCESS: Evidence of research, hand-drawn sketches, digital variations, and other refinements of a core idea. Process is not just googling to see other peoples' work.

FORM: Developing a composition that is cohesive, balanced, and applies 2D principles, typography, and color.

CONCEPT: A meaningful and compelling relationship between the content and the form. Strong graphic concepts always go beyond getting attention: they must communicate to the audience.

CRAFTSMANSHIP: Attention to the details of production and presentation, both digital and analog.

A (4.0) Work exceeded requirements of the assignment as a result of thorough exploration; student used medium in original and skillful manner; solution presented novel response to core challenges of the assignment.

B (3.0) Work fulfilled stated requirements; student used media and principles of design effectively; student drew from research and preparation.

C (2.0) Work addressed requirements of the assignment but showed only perfunctory exploration. Competent work or work that may be above average in some respects but not fully resolved.

D (1.0) The assignment was completed and turned in, but showed weak understanding of design principles and use of the medium.

F (0) Work was never completed; showed misunderstanding or disregard for the basic assignment; or misunderstanding or disregard for medium.

MATERIALS AND SUPPLIES

Bring to class bond paper or sketchbook, markers, pens such as Microns in different
weights, and pencils: sketching is ESSENTIAL to this class.

Bring thumb drive **with your name on it**

Additional file storage: graphic files are large and must be backed up!

Computer output as needed: Epson or Red River paper for printing at CMC

Chipboard or Letramax board for mounting work

Carrying case for 12" x 18" boards

Camera and video camera, or access to them

Tracing paper

X-Acto knife and lots of blades: poor craftsmanship is often due to dull blades.

3M Adhesive Transfer Tape or Spra-Mount.

Cork-backed metal ruler

Right triangle, T-square, or other way to cut 90º

Hot glue gun, various materials for packaging project

POLICIES

ATTENDANCE: There are no excused "absences." It would be wise to save your 4 allowable absences in anticipation of emergencies.

Class attendance is required. You are allowed four (4) absences, regardless of reason, without penalty. If you know ahead of time that you must miss class due to a legitimate reason please plan accordingly. For each unexcused absence after the fourth your final grade will be reduced by one full grade (e.g. an A- would be lowered to B –). Partial attendance at a class (late arrival, early departure, overlong breaks) equals 1/2 of an absence. For example, arriving late to class twice during the term will be recorded as one absence. It is possible for you to pass all projects, tests, and assignments and still fail the class due to absences. Absences may be excused due to illness, University-sponsored events, legal obligations, religious observances, or other extreme circumstances. It is the student's responsibility to notify the instructor and to provide a written documentation of the reason for the absence, as required by the University. Information missed due to tardiness or absence will be the responsibility of the student.

Refer to the Undergraduate Catalog for other relevant information regarding absences. Student Code of Conduct/Attendance

DISRUPTIONS: Do not allow your phones or mobile devices to disrupt class. Do not use class time or resources for recreational purposes or to work on assignments from other classes. Do not use the internet to access material unrelated to class. Sending texts, tweets, messages or accessing social networking sites during class time is not acceptable. Returning from class beyond the allotted time for coffee/snack breaks will count against your attendance and participation.

GRADES: All projects will be evaluated on a variety of factors. Refer to the Standard Studio Grading Rubric for specific criteria. In summary, these include but are not limited to: did you meet the objective set in the brief? did you implement your concept creatively? is your project presented professionally? and was your oral presentation clear and effective? All project grades will be returned promptly and accompanied with constructive comments intended to help you in your next phase of studio practice. No project is ever perfect or without potential for further improvement.

During the term, Project Grades will be given using a +/- scale to help give you greater clarity. Using the Standard Studio Grading Rubric, points are earned for the different categories and then averaged to determine your final grade for the project. Reference the following scale:

Grade	Range	Points	Grade	Range	Points
A +	98-100	4.30	C+	77-79	2.30
A	93-97	4.00	C	73-76	2.00
A-	90-92	3.70	C-	70-72	1.70
B+	87-89	3.30	D	60-69	1.00
B	83-86	3.00	F	below 60	0.00
B-	80-82	2.70	WF,IP		0.00

For students in Art and Design majors, a grade of C- or higher is required for all Studio and Art History courses in Area G.

SECURITY: Georgia State University and the Welch School of Art & Design have installed punch code locks on most of our lab spaces to make our buildings safer for students and faculty. You should treat any lab or studio under card lock as a secure space. As such, GSU and the Welch School of Art & Design ask that you abide by the following guidelines to help ensure the safety and wellbeing of everyone:
~ ALWAYS have your GSU ID card with you when on campus.
~ NEVER allow anyone to use your card. If a student or member of the staff or faculty is authorized to be in the area, their cards will give them access. If anyone asks for your card, report the incident to campus police immediately.
~ ALWAYS report suspicious people or activity to the faculty or graduate student in charge of the studio or lab area. If, for any reason, there is no faculty or graduate student supervision, report suspicious people or activity to campus police (404-413-2100)
~ NEVER try to enter a studio or lab by 'piggybacking' on someone else. For example, if someone is entering the lab or studio before you, do not try to get through the door while it is open. Wait for the door to close and then punch in the code again to gain entry. Similarly, do not allow someone else to come through with you. It can be tempting to hold the door open for someone whose hands are full with equipment, etc. This practice, however, is not secure and can put everyone at risk. Wanting to help is good, but be smart about it.

CAMPUS CARRY LEGISLATION: Information about the law can be found at safety.gsu.edu/campus-carry. It is the responsibility of the license holder to know the law. Failure to do so may result in a misdemeanor charge and may violate the Georgia State Student Code of Conduct.

ACADEMIC HONESTY AND INTEGRITY: Students are expected to act according to the highest ethical standards as set forth by Georgia State University. Any and all cheating, including plagiarism, will not be tolerated and will result in an automatic grade of "F" for the course. Refer to the Faculty Affairs Handbook at 409 Policy on Academic Honesty and the Undergraduate Catalog for specific regulations at 1380 Academic Honesty

COUNSELING AND TESTING CENTER SERVICES:

Faculty at the Ernest G. Welch School of Art & Design are concerned about the health and wellbeing of students and would like to make students aware of the free, confidential counseling available on a walk-in basis daily at the Counseling & Testing Center, 75 Piedmont, Suite 200. Please see counselingcenter.gsu.edu for more detailed information about the comprehensive multidisciplinary services provided including: counseling, nutrition, psychiatry, mind/body clinic, and a performance enhancement center.   If crisis counseling is needed after university business hours, call 404-413-1640 and follow the prompts to be connected to a crisis counselor.

Faculty are also concerned about the safety of students and would like to make students aware of free and confidential services available to students who have experienced victimization, including sexual or physical assault, partner violence, stalking, or other types of crime at: victimassistance. gsu.edu. An advocate is on call 24/7 at 404-413-1965.

ACCOMMODATION OF DISABILITIES: Students who wish to request accommodation for a disability may do so by registering with the Office of Disability Services. Visit http://www. gsu.edu/disability/ for more information.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for responsible accommodation of their disabilities. Students who wish to request accommodation for a disability may do so by registering with the Office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for providing a copy of that plan to instructors of all classes in which accommodations are sought.

HAZARDOUS MATERIALS: Georgia State University is committed to providing a safe and healthful environment for its faculty, staff, students, and visitors and managing the University in an environmentally sensitive and responsible manner. There are procedures for responses and reporting of accidents, spills, etc. as defined within the Art & Design General Lab Safety Manual. Please know that by definition, most glues and paints are considered hazardous materials. Their use, for example, is restricted to well ventilated areas. Disposal in specifically approved containers is mandated as well. For further information, refer to The Art & Design General Lab Safety Manual

RETENTION OF WORK: The School of Art & Design has the right to retain any student project, whether it be for display, accreditation, documentation, or any other educational or legal purpose.

COURSE EVALUATIONS: Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing the course, please take time to fill out the online course evaluation.

STAYING CONNECTED: The Ernest G. Welch School of Art & Design is a strong community of artists, creative practitioners, and educators within the College of the Arts (COTA). Follow the Ernest G. Welch School of Art & Design on social media to stay connected to the community and remain up to date on peer & program news and informed on upcoming lectures, events, and exhibitions, both on campus and throughout Atlanta.

Website news & accolade page: artdesign.gsu.edu/category/featured-news/

Facebook: @georgiastate.artdesign (or search Georgia State University's Ernest G. Welch

School of Art & Design)

Instagram: @gsu_artdesign

Twitter: @gsu_artdesign

Localist GSU Calendar: calendar.gsu.edu/department/theernestgwelchschoolofartdesign

You can also follow the College of the Arts on Facebook (GSUCOTA), Instagram (@gsuarts), or Twitter (@gsuarts)

***To have your news, accolades, and exhibitions shared with the Georgia State and Atlanta community, contact the Public Relation Coordinator, Jac Kuntz, at jkuntz@gsu.edu

SKETCHING

Designers draw, or "indicate" in order to experiment, to generate ideas, and to get our heads around a problem. Design sketching allows a loose stream of consciousness without technological constraints. Sketching (as opposed to computer rendering) is tactile and especially intuitive. Design sketches are a springboard for refined designs. Even weak drawers improve with practice.

Sketching is also critical for explaining and clarifying an idea to a client or creative peer. Good designers can sketch type without drawing each letter. With practice, we can quickly render perspective, simple shading, and texture without belaboring details.

THE COMPUTER

The computer is good at helping develop lots of iterations – varying content, formats, typefaces, colors, layouts, etc. – but the computer does not generate ideas. Good computer skills are essential to presenting the ideas you develop in your sketching phase.

This is not a software class. I will present the basics of software tools during the project, but you will need to utilize *Lynda.com* (free for GSU students) and other methods to learn more deeply.

PROFESSIONAL SKILLS

Students and professionals alike must practice basic skills to make them more effective designers. These skills include time management, presenting work, file management, brainstorming, conducting research, and overcoming creative blocks.
Some Lynda.com resources:
· Overcoming Procrastination
· Increasing your Creativity at Work
· Time Managment Fundamentals
· Freelancing Fundamentals
· Disrupting Yourself
· Making Decisions
· Enhancing Productivity
· Communication Fundamentals
These skills are relevant to the semester's projects, and can be discussed in class.

TIME MANAGEMENT

Juggling the demands of school, work, family, and personal priorities is challenging. These demands do not go away, but we usually get better at managing them with experience. Practice being creative while adhering to schedules and delivering on time. Always consider if there is a quicker or faster way to solve a design problem: many strong designs are very simple. Your instructors and classmates face similar challenges, and GSU Counseling is there to help. Learning to ask for help will serve you well no matter where you go.

INTRO GRD FALL 2017	TUESDAY	THURSDAY
Aug 22 – 24	Semester overview, begin Lettermark	Logo workday
Aug 29 – 31	Review your sketches with small group.	In-progress pinup of Logos
Sept 5 – 7	Draw Logos in AI	Crit Lettermark and upload AI files
Sept 12 – 14	Begin Posters	Poster workday
Sept 19 – 21	Pin up 20+ sketches	In-class Exercise 1: Abstraction
Sept 26 – 28	Small groups review posters to date	Build digital images from sketch
Oct 3 – 5	Peer-critique printouts on 8.5" x 11" paper	Critique posters; upload pdf by end of day
Oct 10 – 12	Begin Book Covers	Have read or be very familiar with book. Sketch and build mood board in class.
Oct 17 – 19	Upload exerpt and description of your approach as a PDF	Small groups review book covers to date.
Oct 24 –26	Have scanned in artwork or built images. Combine type and image in Illustrator	Peer-critique actual-size printouts, wrapped onto books
Oct 31 – Nov 2	Crit Book Covers and upload .Ai by end of day	Begin Packaging Project
Nov 7 – 9	In-class Exercise 2: Comping in 3D	Turn in comps from exercise.
		In small groups, discuss why you chose your product and your goals. Upload Project Goals pdf to Shared Space.
Nov 14 – 16	Share 5 or more sketches with small group. Bring supplies to make prototypes in class: scissors, tape, your product, etc.	Workday. Upload pdf of your design to date.
Nov 21 –23	Holiday	Holiday
Nov 28 – 30	Peer-critique tight comp: all your copy and images in place on 3D object. If necessary, draw on your comp to give us a clear idea of the final design.	Final Critique of boards and comps
Dec 5	No class. Turn in package and any redone work by 5pm. Upload all PDFs by end of day.	

PROBLEM

Develop four logo forms for a hypothetical small business. For the business name, develop a 4-6 letter word (not invented, not a name) relevant to one of these business types:

Cleaners	Trainers	Landscapers
Delivery/couriers	Personal Assistants	Caterers
Plumbers	Mechanics	Accountants or Book Keepers

Develop four different types of logos, beginning by sketching on the handout:

ILLUSTRATIVE: May portray the service or product, or allude to it. Challenge is adaptability, clarity. Business name must accompany the illustration.

ICONIC: May rely on well-known symbols such as arrow. Simplified version of illustrative form, with less variation in line weights, shapes, colors, and with less detail. Business name must accompany the mark.

LOGOTYPE: just the business name, relying on the typeface and treatment of lettersfor its distinctiveness. Can work as stand-alone mark.

LETTERMARK: Usually the first letter of the business name, relying on the letterform and its composition/shape. The challenge is to create meaningfulness and distinctiveness. Business name must accompany the mark.

Your logo should be simple and clear; adaptable and scalable; meaningful and relevant; cohesive and compact.

PROJECT OBJECTIVES
• To explore a wide variety of forms to arrive at strong logos.
• To develop work habits that involve researching, refining, and revising:
  these methods are essential to design practice!
• To employ 2D principles to develop a cohesive and pleasing form.
• To articulate a design's relevance to business goals.
• To practice craft, including Adobe Illustrator techniques, cutting, and gluing.
• To manage project constraints, including deadlines.

REQUIREMENTS
• Decide on a business and its name, and one keyword (adjective) that reflects a unique aspect of
  the business.
• Explore and refine four different kinds of forms through sketches beginning with the handout,
  then create a series of digital variations that explore form and color.
• For final critique, combine your research, sketches, color explorations, etc. for all four marks
  onto a single 11x17 or 12x18 page.
• For final critique, integrate the business name and your logo to create two DIFFERENT marks.
  Format and print them out on single 12" x 18" sheet and mount on a board.
• Be prepared to explain how your two marks express your key word, and how they are relevant to
  the goals of the business.

PROCESS

• Investigate your kind of business to learn more about its challenges: what would customers value? What would customers want to avoid? Develop a list of 25 or more potential business words/ names, which may include tools, qualities, services.

• Your company name should have at least one meaning that is relevant to the business. Identify another keyword that conveys the personality, tone, or characteristic (such as methodical, cheerful, fast, friendly, etc.) that makes your business stand out from competitors.

• Begin with illustrative, the most obvious and detailed logo form. Using your keyword, business name, and your research, sketch about 20 simple images in black and white. Focus on quantity and variation. Then do the same for the other logo forms. Consider the connotations of each detail and of your drawing style.

• Review all sketches and mark the most promising 2 of each set. Be prepared to defend their strengths.

• Scan in your best sketches, save as JPGs, and bring them into illustrator for reference. Using Layers, redraw them in black and white. Refine and vary the digital logos, making sure to save everything as you go. Explore different typefaces.

• Once you have some solid black-and-white versions of your logos, try varying them by applying up to 3 colors. Try complementary colors, triads, etc. Gradients present many complexities and are not appropriate for this assignment.

• Combine your two strongest logos in a 12"x18" Illustrator document. If a logo is illustrative, iconic, or a lettermark, be sure you've included the business name above, below, or beside the mark.

FOR CRITIQUE

• Print the layout, flush mount it to mat board, and trim to 12" x 18."

• Attach label on back with your name and 1-2 sentences explaining your approach and including your relevant keywords.

• Turn in a 12" x 18" page that documents your explorations. Sketches can be small, but must be legible. This does not need to be mounted, and can be pasted together from various printouts, but should be neat.

EVALUATION CRITERIA

Formally unified, cohesive   4

Conveys business name and kind of business   4

Conveys keywords   4

Distinctive and memorable   4

Presentation   4
(craft of board, appropriateness of layout, verbal description at crit)

Create a promotional poster for a local festival. Examples include Decatur Book Fest, Taste of Roswell, and Greek Festival.

PROJECT OBJECTIVES
1. To explore imagery – photographic, illustrative, and typographic.
2. To discern audiences and their motivations.
3. To understand the process and benefits of mood boards.
4. To gain experience sketching layouts of image and text.
5. To develop a design through the stages of research, exploration, evaluation, and refinement.
6. To practice digital and hand crafts within deadline limitations.

FORMAT
• Poster 12" x 18" (vertical or horizontal) flush mounted to mat board, label on back.
• Process page 12" x 18" unmounted.

REQUIRED CONTENT
• Type and image representing the event
• Description (if necessary), dates, times, location
• Simple map – this takes time so plan accordingly.
• Contact information: phone and URL

PROCESS

• Learn what your festival celebrates, who and what will be there, and the locale of the festival. Gather photos, textures, patterns, and colors. Consider what motivates people to attend. Convey the festival's character, audience, and locality through sketches and mood boards. Highlight what distinguishes this festival from others.

• Develop 20+ sketches for imagery ideas.
   5+ illustrative solutions
   5+ photographic solutions
   5+ typographic solutions
• Using your two strongest ideas, create ten layouts for each, indicating type with lines or hash marks.
• Choose two strongest solutions and execute on the computer. Images may be created digitally or scanned from traditional media. Using just one or two typefaces and selective color choices, create a unified poster. Delete unnecessary elements to maximize graphic impact.
• Complete two or more posters. These should vary in terms of color palette, typography, and composition. Print and mount both at actual size. Bring mounted posters and a 12 x 18 process page to crit and turn in everything.

GRADING CRITERIA

Research and exploration	4
Communicates festival	8
Aesthetics	4
Presentation/craft	4

Design a book cover which intrigues the viewer by conveying a pivotal concept of the book. As in the poster project, explore many different approaches.

PROJECT OBJECTIVES

1. To identify genre, audience, and tone of a text.

2. To explore varied approaches to a visual problem. Alternative image making methods are encouraged!

3. To generate original imagery through drawing, photographing, or scanning. Convey the pivotal concept without cluttering the composition.

4. To convey both the explicit meaning and connotations appropriate for the book through text and visual treatment. Your solution MUST be asymmetrical - additional solutions are optional.

FORMAT

• Book wrap of the front cover, spine, and back cover. Trade paperback size (5.25" x 8.5"), or size of the book that you use as a dummy.

• Flush mount the flat design to mat board, with label on back. Photo or illustration of wrapped book is optional.

REQUIRED CONTENT
• Title
• Author
• Publisher's logo
• ISBN, price, bar code
• Synopsis of the story or blurbs for back cover. You may put additional content on the inside flaps, if you wish.

PROCESS
• Read at least three pivotal sections of the text. You should be able to explain the gist of the book SUCCINCTLY to instructor and classmates.
• Write a one-paragraph overview of the book IN YOUR OWN WORDS. List out the main features and most interesting aspects.
• Build a mood board.
• Develop 20+ sketches:
  5+ illustrated solutions
  5+ photographic solutions
  5+ typographic solutions
• Sketch ten variations of the two strongest ideas, including type indications.
• Create digital versions of your best solution; print out at half size and fold to note how your design will align on the actual book.
• Print at actual size and mount on 12" x 18." Bring unmounted 12 x 18 process page to turn in.

APPROACHES TO IMAGERY

Explore varied approaches to achieve surprising solutions. Regardless of your inclinations, you are required to create concept sketches in four categories:

PHOTOGRAPHIC

Photographs can cover a wide range of subjects, which include portraits, landscapes, scenes, and icons. While photos are usually naturalistic, their link to the subject may be metaphoric. When shooting, vary your lighting, point of view, and framing, so you have a lot of choices when you combine images with type. It's fine to take snapshots to use for your sketch phase, with a plan to reshoot if necessary.

ILLUSTRATIVE

Illustration can bring things to life that do not exist. It can isolate or exaggerate an item in order to clarify a message. It can express through technique and media (bold flat color, delicate watercolor, etc.).

TYPOGRAPHIC

Convey a sense of the book through choice of font, capitalization, font weight, arrangement of letters, and color choices. Type may be crisp or blurred, hand drawn or mechanical, old fashioned or contemporary. Whatever the treatment, type must have a hierarchy: the reader must be guided to read one chunk of text first – then second, third, etc.

GRADING CRITERIA

|	
Research and exploration	5
Communicates subject	5
Aesthetics	5
Presentation/craft	5
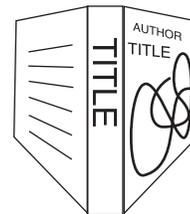
Choose an existing product whose package could use improvement, especially in terms of communicating with a new customer. Redesign the package so the benefit of the product is clear. Put your existing product in your package, unless it is food or drink. Highlight its benefits, but do not misrepresent the product.

PROJECT OBJECTIVES

1. To evaluate existing packaging and identify strengths and weaknesses via mood boards, word lists, and sketches.
2. To employ 3D comps and other craft methods to develop 3D forms.
3. To practice varying designs to acheive incremental improvement.
4. To understand how a functional package combines product, image, text while protecting and displaying the product.

REQUIRED CONTENT ON PACKAGE

1. Logo and product name
2. Tagline/marketing text
3. Product detail text (original text may be edited)
4. Nutritional and ingredient information (if food)
5. Quantity or weight, price, and bar code
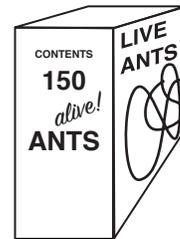
FINAL FORMAT

• Construct package from one 13x19 sheet of lightweight board. You may include/add other materials salvaged from other packaging (spouts, acetate windows, etc.)
• Package must have working functionality (a panel that opens, for instance); it cannot be a completely glued-shut drum.
• Include product or close substitute in the package.
• Print out a flat template of the package flush mounted to 12" x 18" board. A photo or diagram of constructed package should be included on the board. This will take time so plan accordingly.
• 12" x 18" unmounted process page.
• Shoe box or other protective container to keep your comp intact. This container must be labeled with your name on the outside.

PROCESS

1. Research and evaluate the existing package, brainstorming strategies for improving it. Survey competitors, noting what sells their products to consumers. Create a mood board, start a word list, and/or do brainstorm sketches to develop the new direction you will take with this redesigned logo and package. Identify your top three goals for the redesign.
2. After acquiring the product itself, develop **at least four** dummies of the package design:
• Blank. Scrap paper OK.
• Refined blank, using appropriate paper weight and scoring/folding. Work out whether you will glue printout to board, or print directly onto board.
  Test with product inside to be sure it is strong enough and fits well.
• With image applied
• With image applied; cut and fold lines not visible; glued or taped immaculately.
• Create final board with flat artwork and diagram of assembled package

RETAIL ENVIRONMENT

Strive for shelf impact. Consider where your product is sold. If it is in a drugstore or discount store, it will compete for shoppers' attention. If it is in a boutique, that competition will be different. Your design should contrast with competing brands while still allowing it to "fit" in its product category.

While stain remover should be brightly colored to suggest clean clothing, it should not seem so potent that it will destroy laundry. Foods should look flavorful but not overpowering. Tools should look strong without looking crude. Find the right balance for your product.

CLARITY AND SIMPLICITY

Shoppers should be able to identify your product and its benefits from across the store aisle. Headline type may need to be kerned or otherwise altered in order to maximize its readability.

FUNCTIONALITY

Your package should make the benefit of the product clear to new users. Descriptive copy, assembly instructions, or directions for use, can all add to the value. It may also need to be resealable, biodegradable, easy to open, or childproof. Your package can direct customers to the internet for more detailed information or to watch videos of the product in use.

OTHER TIPS

Scrounge for plastic caps, snaps, or other items that can be "cannibalized" from other packages and employed into your own comp. Avoid over-packaging (hangtags, fancy ribbons, seals, bottles inside boxes, etc.) that might destroy a company's profit margin. Keep your design simple.

Intro3000.blogspot.com contains links to helpful websites.

GRADING CRITERIA

Research and exploration, including 3D comps	5
Communicates product and its benefits	5
Aesthetics	5
Presentation/craft	5

PROBLEM
Abstract construction is a powerful tool to develop rough compositional ideas.
Abstractions can also get to the heart of a concept intuitively –without relying on specific forms,
    illustration, or photography.

Abstractions, if deftly handled, suggest moods and feelings that reinforce or complicate a message.
Practice conveying a concept using only one squares.

MATERIALS & TOOLS
Work in Illustrator. For each word, create six variations. Then choose the strongest of those to
    refine.
Using only a few black and white squares (filled in or outlined). communicate the following words:
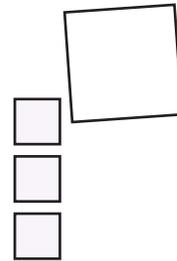Order
Congestion
Tension
Playfulness

You will be given additional words to explore

DUE AT END OF CLASS

B&W printout 8.5" x 11"

Assemble three different packages from the templates provided.

First, print on regular paper and practice folding your package. Then print each template onto a different type/thickness of paper to experiment with methods and media. You may also try printing on lightweight paper and gluing the paper to board, though this kind of laminating doesn't score or bend easily.

Share materials and supplies with classmates to get variety. Each package is different. Poster board, single-ply chipboard, card stock, railroad board, bristol board, and thin corrugated sheets may be most suitable for your particular needs.

Cut with a sharp Xacto or mat knife. Experiment with double-stick tape, Spra-Mount, and various glues to attach materials. DO NOT SPRAY ADHESIVES IN THE CLASSROOM, HALLWAY, OR STAIRWELL. The ONLY place to spray in the Art Building is under the vent hood on the 5th floor.

Pay close attention to CRAFTSMANSHIP. Note any adjustments you may need to make in order to assemble the comp neatly and cleanly. Once assembled, make note of where the structure sags or bows. Reattach any bubbles or loose corners.

Protect your comps by placing in clean shoe box or something similar. Turn in at the beginning of the following class.
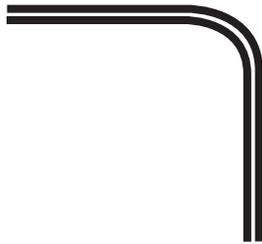
Laminated materials bending: ideal
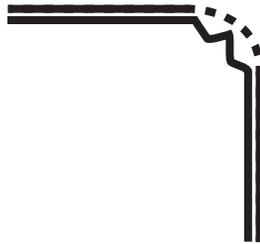
Laminated materials bending: real. Inside material must crush, outside material must stretch or crack apart