TYPOGRAPHY & LOGO DESIGN

Focus: Assignment Sheets

Type and Logo is a full-semester course in which art majors and non-majors complete seven major projects as well as give daily (one student per day) presentations comparing two typefaces or explaining the history of a famous logo.

CONTENTS:

- syllabus
- daily typeface or logo history assignment
- typographic self-portrait
- poetry / song project
- alternative type project
- letter-creation portfolio and original font design

CONTENTS: (CONTINUED)

- logo styles: logotype, lettermark, or initial
- business stationery
- complex logo (complex Illustrator) assignment

TYPOGRAPHY & LOGO DESIGN

Syllabus

ARTD 230/330: Typography and Logo Design

------ Spring 2015 ------ TT 12:30-3:15------

INSTRUCTOR:

Stephanie J. Baugh
McMike Academic 201: 457-2255
sbaugh@monmouthcollge.edu
office hours: Tuesdays, Thursdays – 3:30-4:30 & Wednesdays – 9:00-12:00
or by appointment

DESCRIPTION:

This graphic design course aims to develop graphic communication skills through a series of exercises and assignments that focus on typography and logo design. Students will integrate traditional art skills with digital technology in order to create effective, original designs. Using sketching as a means to develop and explore ideas is an integral part of this course. The history of graphic design as well as the approaches of contemporary designers will be explored.

AIM: The point of this course is to develop visual sensitivity to and skills with particular attention to the relationship of all parts within a single design.

LEARNING GOALS:

By the end of the course, students should know (or understand):

- The importance of relative perception (context) in graphic design (3)
- The purpose and usage of the basic elements of graphic design as well as the elements of art and principles of composition (1)
- The relationship of the formal aspects of design and the design's ability to communicate (4)
- The power of sketching to develop and enhance ideas (2)
- Learn about the history of typography and logo design

Note: numbers in parenthesis relate to Art Department Goals

COURSE OBJECTIVES:

By the end of the course, students should be able to (do):

- Use letterforms as artistic tools for drawing and the expression of mood
- Create letterforms in a variety of different styles
- Use typography in an expressive artwork (non-graphic design)
- Create a set of non-standard business stationery
- Integrate type and image to communicate a concept through a logo
- Present an oral and visual presentation on typography and one on logo design

MATERIALS:

- Sketchbook – unlined, (8.5"x11" is recommended)
- Sketching materials (pencils, erasers, colored pencils)
- Flashdrive

ASSESSMENT:

- Typography Projects – 45%
- Logo Projects – 45%
  - Within each of the above two topics are process and participation requirements
- Typography and Logo Presentations: 10%

TIME COMMITMENT AND WORK EXPECTATIONS CALCULATIONS

- Class meets 2 days a week for 170 mins. (340 minutes per week = 5.66 in-class hours)
- Expect to spend an average of 2.5 hours of out-of-class studio work for every class meeting (2 class meetings a week; 2.5 hours of studio work = 5 hours a week)
- You will spend an average of 1 hour a week doing art history-related activities, such as reading, research, and writing. (1 hour a week)

5.66 in-class hours
+ 5 studio hours
+ 1 art history hours
11.66 hours of work per week

ATTENDANCE:

- Students should attend all class meetings. Three absences (excused or unexcused) from class will be allowed without any negative effect to the final grade (except for the missed in-class work, which can *sometimes* be made up). After three absences, the final grade for the course will be lowered one letter grade increment for each class missed. Coming to class late or leaving early three times will count as one absence.
- YOU ARE RESPONSIBLE FOR FINDING OUT WHAT YOU MISSED AND COMING TO THE CLASS THE NEXT DAY PREPARED TO WORK WITH EVERYONE ELSE. This means that you are still accountable for meeting deadlines and due dates.
- **Please email me if you anticipate missing class.**

ATTITUDE:

- Determination to succeed in all aspects of this course. This includes a desire to learn new skills, solve problems, respond sensitively to the materials, produce sufficient amounts of work, and learn from failures.
- Seeking originality and innovation in all assignments.
- Patience with self, other students, the instructor, and the materials (technology)
- Respect and Flexibility. Working in a community studio, where you share space and tools with other students requires respect and flexibility so that you may respond with grace frustration occurs. Also respect the creative environment of the classroom. Do not engage in loud, disruptive, or persistent talking.

THE STUDIO POLICIES:

- You will work in a User Account specific to you while in the Mac Lab. Do not give your account information to anyone else.
- Abuse of the lab will result at least in a letter-grade reduction for the final grade of the course, and could result in failure of the course. (The abuse may be by you, or by someone you choose to let in the lab.)
- Do not eat food or use tobacco products in the studio. Bottled water is acceptable.
- Do not wear headphones during class. I will play music when it is appropriate.

300-level supplemental syllabus

If you are enrolled in this course at the 300-level, either you are an upper-level art major or you have already taken the 200-level. Either way, you are expected to perform at a higher level than the students in the 200-level, and you will have some additional assignments.

- In the Letter Creation and Original Typeface assignments – you will be expected to create full alphabets for two types of letters.
- Because of your experience with this media or with art-making, your projects will be graded with a higher level of scrutiny.

This syllabus is subject to change. Changes will be announced in class.

Tuesday	Thursday
January 13 Syllabus/Schedule / What fonts do you know? Essential Skills: Sketching, sequential thinking/note-taking Intro to Macs / Set up accounts Assign simple 4-Square project as practice / Intro to AI Homework: Bring in a digital photo of yourself (up close and expressive)	January 15 Assign Daily Type Presentations - example Quick Crit on 4-Square Elements/Principles/Type/Image/Layout lecture – part 1 Give Type-Portrait assignment – show layers Work-time In-Progress crit at end of class
January 20 Daily Type Presentation #1 _____ In-progress crit after presentation Work time on Portraits Elements/Principles/Type/Image/Layout lecture – part 2 Work time then in-process crit at end of class Assign Poetry/Song Project	January 22 Daily Type Presentation #2 _____ Type-Portrait Due – Crit at beginning of class ??Print?? Look at sketches Begin work on Poetry/Song Project
January 27 Daily Type Presentation #3 _____ In-progress crit after presentation Work on Poetry/Song Project Begin Discussion of 3-Words Project – bring in a topic Thurs in-process crit at end of class	January 29 Daily Type Presentation #4 _____ Discussion of 3-Words Project topics Show examples of alternative type projects Work on Poetry/Song Project in-process crit at end of class
February 3 Daily Type Presentation #5 _____ Poetry/Song Project Due – Crit at beginning of class Look at sketches Begin Type-Analysis for Letter Creation Project	February 5 Daily Type Presentation #6 _____ Plans due for 3-Words Project Skeleton Letters
February 10 Daily Type Presentation #7 _____ Block Letters	February 12 Daily Type Presentation #8 _____ Roman Letters
February 17 Daily Type Presentation #9 _____ Work Day on Letter Creation or 3-Words Present option of more Roman letters or script letters	February 19 Daily Type Presentation #10 _____ Lecture about art, meaning, and lessons art teaches 3-Words project Due – Crit at beginning of class Assign Original Typeface Project
February 24 Look at sketches Work time on Letter Portfolio and Original Letters Discuss “Showcase Page” – show examples	February 26 Begin watching *Helvetica* Work time on Letter Portfolio and Original Letters
March 3 Continue watching *Helvetica* Work time on Letter Portfolio and Original Letters	March 5 Letter Portfolio and Original Letters Due – crit Finish *Helvetica* Transition to logos – what logos do you know? Why? Think of a good word…
March 10 – Spring Break	March 12 – Spring Break

March 17 Intro to Logos – types of logos activity Same word Logo Activity – in-class Teach drop shadows, type on a circle, 3-D letters Assign Logotype Project ("company logos")	March 19 Assign Daily Logo Presentations – example Company Logo sketches due – in color Work on digital version
March 24 Daily Logo Presentation #1 _____ Show clip-art editing Work on Company Logos Assign Stationery Project	March 26 – No Class (Baugh at a conference)
March 31 Daily Logo Presentation #2 _____ Company Logos due Work on Part 2 Sketches for logo of Stationery Due	April 2 Daily Logo Presentation #3 _____ Part 2 due Demo: Envelopes and paper Work on Digital sketches
April 7 Daily Logo Presentation #4 _____ Envelope and paper mock-ups due Work on digital logo and sketches for envelopes/paper In-process crit at end of class	April 9 Daily Logo Presentation #5 _____ Envelop/paper sketches due Digital logo due Work on Stationery – digital design
April 14 Daily Logo Presentation #6 _____ Work time on Stationery	April 16 Daily Logo Presentation #7 _____ Work time on Stationery - printing
April 21 Daily Logo Presentation #8 _____ Work time on Stationery – cutting / folding / gluing	April 23 Daily Logo Presentation #9 _____ Stationery Project Due Assign Complex Illustrator Project
April 28 – Scholar's Day – No Class	April 30 Daily Logo Presentation #10 _____ Complex Sketches due
May 5 – Last Class Work time on Complex Project	Friday, May 8 – 3pm – Final Exam Complex Project Due Organize files for transfer

DAILY TYPE OR LOGO HISTORY

Assignment Sheet

Type and Logo – Spring 2015 – Baugh

Daily Type Presentations

- In a 5-7 minute presentation, help your fellow students learn about your two fonts and more about the discipline and history of typography.

- For each of your assigned fonts:
    - Define the "Type Family" listed on your card
    - Depending on your font, you may spend more of your time on the typographer, the foundry, or the history and usage of the font.
    - Present a comparative analysis:
        - Choose 5 letters from your font to showcase. Point out important visual characterizes of your font (such as the type of serif, the thickness of the strokes, details that are part of specific letters, etc)
        - Compare these 5 letters to another "well-known" font or a font suggested by your card. (the default MS word fonts can be used

- Tell us how your fonts are related to each other
    - Same designer, same foundry, same font type, similar usage, similar style….

- Your presentation will be primarily presented in Illustrator, so you can easily compare fonts, zoom into details etc.

- Be sure to do some web searches for information and media about your fonts. You may be surprised how many interactive media and sites exist about these topics. Feel free to show YouTube clips or other animations if it helps us learn about your topic. (Going beyond 7 minutes is fine if the video is really worth it).

Presentation topics:

Example: Trajan and Lithos

1. Garamond and Plantin
2. Caslon and Baskerville
3. Bodini and Walbaum
4. Clarendon and Memphis
5. Clearface and Centaur
6. Perpetua and Gill Sans
7. Bembo and Times New Roman
8. Palatino and Optima
9. Snell Roundhand and Bell Centennial
10. Univers and Helvetica

ARTD 230/330 – Spring 2015 - Baugh

Logo Presentation Assignment

Go to http://www.logoorange.com/logodesign-A.php and http://webneel.com/company-logo-evolution-history-brand (not all of these are at the second link) to learn about the history of your assigned logo. Also consult other sources if you need more information. Try not to be boring.

- Talk about the meaning or concepts that have gone into the logo design over the years.

- Show at least 4 versions of your logo to the class during your presentation.
    - You may have to do another image search to get large versions of the logos to show
    - Do not show either of the web pages above – you can copy image from it though
    - You can show the images through Adobe Bridge

- Talk about each version in terms of type of logo, type of symbol (if any), typography (use correct terminology), and color scheme.

- Find something fun or interesting about the logo to present to the class (a video or something)

The entire presentation will take only 5 minutes.

Here are the logos you can choose from:

My example: Apple

Xerox

Texaco

3M (under "t")

Shell

Volkswagen

Pepsi

Starbucks

Mercedes Bens

Kentucky Fried Chicken

Kodak

IBM

FIAT

Ford

DC Comics

Coca-Cola

BBC

TYPOGRAPHIC SELF-PORTRAIT

Assignment Sheet

Problem:

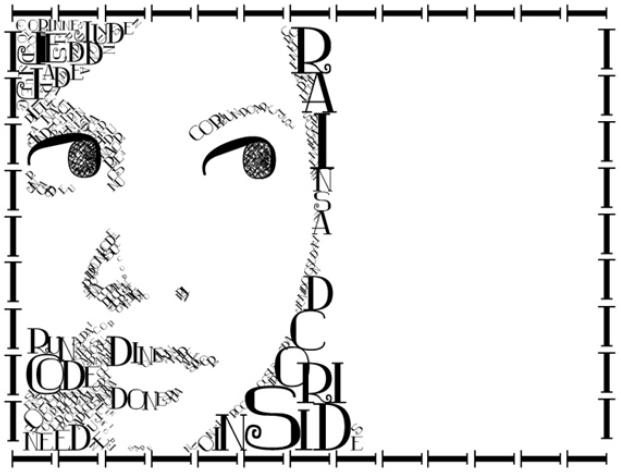
- Create a self-portrait using only letterforms.
- Design the self-portrait so that it expresses something about you – personality, emotion, style, etc.
- You may use any combination of fonts that you choose, and you may make individual letters as large or small as you like. You cannot use any color than black (100% opacity), and you may not distort individual letterforms.
- Be specific about how your self-portrait fits inside of a specific layout (do you want to use a square, a circle, some specific rectangle…?)

Process:

- Step 1 – due January 30
    - Through drawing 20 "thumbnail" sketches, decide on the point-of-view, expression, and format of your self-portrait.
    - You will work from a photograph for this project. Either find or take a photograph of yourself from the right point of view and with the right expression for your self-portrait. You need a large image of yourself. Do not use a group photo where you will have to zoom in. The photo you bring in should be digital. You can email it to yourself or post it online somewhere. If you do not have a ability to get a photo of yourself this weekend, we can do a photo shoot in-class on Monday. Bring any props you may need.
- Step 2 – due February 6
    - Create the self-portrait in Illustrator. (How to do this will be taught in-class on Monday.
    - Keep track of all of the fonts you use in the project. (just write them down in your sketchbook as you go.
    - Have a significant start by the beginning of class on February 1. We will do an in-progress crit.
    - Do NOT print.

Assessment:

- Process: met deadlines, complete expected amount of sketches and in-process work
- Use of letterforms
- Depiction of your face
- Layout/cropping
- Overall effect



Slide Show example credits:
http://penpirate.deviantart.com/art/Typography-Self-Portrait-94692125
http://coolwhipsd.deviantart.com/art/Typographic-Self-Portrait-136578230
http://abduzeedo.com/45-amazing-type-faces-typographic-portraits
http://www.flickr.com/photos/m-rich/4033262375/
http://www.templates.com/blog/art-text-25-stunning-typographic-portraits/
http://hoefgens85.deviantart.com/art/Typographic-Self-Portrait-192673004
http://lauracoyle.wordpress.com/2011/02/18/typographic-self-portrait/
http://www.johncinco.com/pedagogy/2008_TypePortrait.html
http://www.stephaniedarby.com/?tag=typography

POETRY / SONG PROJECT

Assignment Sheet

ARTD 230/330 – Spring 2015
Poetry/Typography Assignment

Problem:

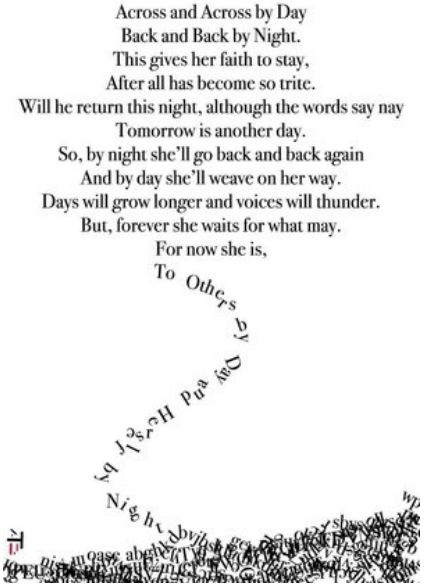
- Using the text of a poem (or the lyrics of a song), create a design (using only type) that visually represents the mood, attitude, or theme of the poem, and seeks to utilize the rhythm and pulse of the poem.
- The poem does not have to readable in the final image. You can repeat the words more often than they truly appear in the poem. Use all or most of the words of the poem.
- You may use one color in addition to black and white. You may also alter the transparency of the black/white characters.
- Do not distort existing letterforms.
- Do not create specific imagery with the type (so, don't use type as you did in the self-portrait project…don't make a picture of something).

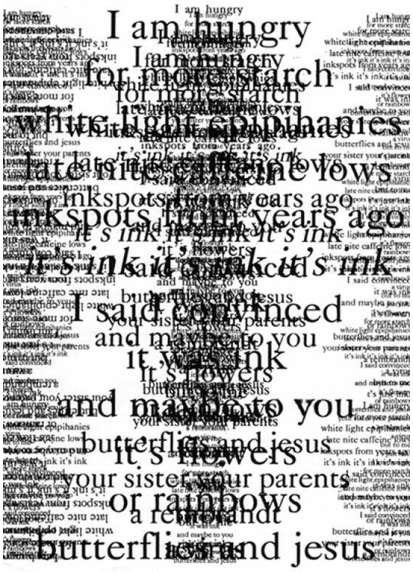
Process:

- Step 1 – due January 22nd
  - Create 10 entirely different thumbnail sketches for how you will lay out the text of the poem. (i.e. each sketch should represent a completely different strategy for how to present the poem)
  - Select 2 of those 10 sketches and create 10 variations of each one of those 2.
  - A total of 30 sketches are due.
- Step 2 – due February 3rd
  - Create the typographic visualization of the poem in Illustrator.
  - Keep track of all of the typefaces you use in the project.
  - Do NOT print.

Assessment:

- Process: met deadlines, complete expected amount of sketches and in-process work
- Use of letterforms
- Expression of mood, attitude, or theme of the poem
- Layout
- Overall effect





http://cvhsdesign.edublogs.org/assignments-2/assignments/graphicconcrete-poetry/

ALTERNATIVE TYPE PROJECT

Assignment Sheet

Problem:

- Design and create a 3 word message in an alternative media (i.e. not a digital or "regular" hand-created art media such as drawing, painting, or printmaking).

- The 3 words should relate to issues raised by the play *Stop Kiss*.

- Consider developing a strong relationship between the media and the message. Marshall McLuhen said that "the medium *is* the message".

- Visit http://www.sagmeister.com/ for examples. Or search for "Sagmeister type"
    - Other examples include:
        - Make the text out of pushpins that are pushed into a bulletin board (or better, fill in the background around the letters – as seen in *Art & Copy*)
        - Create an installation of your words using brick and lumber at your home. Then photograph and mount your photos for display.
        - Embroider your type into a fabric object (like a pillow, if that is appropriate for the topic)
        - Fold pieces of paper (such as index cards) so that when assembled they create the words.
        - Carefully build them out of snow and take a photo. Mount it for display.
        - Make an installation out of pennies or candy or paperclips or any small object. Either create the installation in the building or photograph and present the photos for display.

- Remember that the design of the type is important. Some media don't really allow you to design the type because they just do one thing (think of human bodies spelling Y-M-C-A). Use a form that is flexible enough for you to have some control over the typography. The push pin/background example allowed for a flowing, script font and thousands of pushpins were used to achieve the desired effect. That style of type could not be achieved with only 100 pins. .

Process:

- Step 1 – due January 29
    - Develop 10 different options for 3 word phrases that relate to the topic. Be prepared to present these in class (verbally – no sketches needed)

- Step 2 – due February 3
    - Develop the typographic style for your 3-word statement. To do this, create at least 10 developed sketches that explore different approaches to the type. Consider exploring:
        - Roman typefaces, Sans serif typefaces
        - Decorative typefaces or Mixing fonts
        - Working in all CAPS or all lowercase
        - Using the 3 words in one line or stacking the 3 words on top of each other…
    - Note: These sketches can be digital, but they should be *very* developed and specific.

- Step 3 – due February 13
    - Brainstorm a list of at least 20 different ways that your words could be created. Think realistically – come up with 20 things that *you* could do that relate meaningfully to your message.
    - Select your favorite of these 20 and write out step-by-step procedures for how you will create this project.

- Step 4 – due February 25
    - The final typographic artwork.
        - If you are creating an installation, it must be in place. If you are creating an ephemeral piece, it must be photographed (in 1 or more photos), printed, and presented (matted or mounted). If you are creating a sculpture, it must be complete…

Assessment:

- Process: met deadlines, complete expected amount of sketches and in-process work
- Design of type
- Plan for the execution of type
- Execution
- Overall effect

LETTER-CREATION & ORIGINAL FONT DESIGN

Assignment Sheet

Original Typeface Assignment

- Part 1: Design and create 13 letters of an original typeface (i.e. created by you). You will also name your typeface and will have to spell out the name with your letters.
    - (Students at the 300-level are required to create at least 26 letters)
- Part 2: Design a "showcase page" (essentially a poster) to introduce the world to your new typeface.

Process:

1. Sketch out 10 different approaches to this assignment – use a single letter, a word, or a couple of letters to play with different approaches to the assignment. **Completed before break.**

2. Create the required 13 letters in clean vectors. The letters should be filled with black with no stroke. **Letters due: in the portfolio (March 27).**

3. Create 5 sketches for the showcase page. Be specific as to which rectangle you are using as a layout (see below) **Sketches due: Thursday, March 20.**

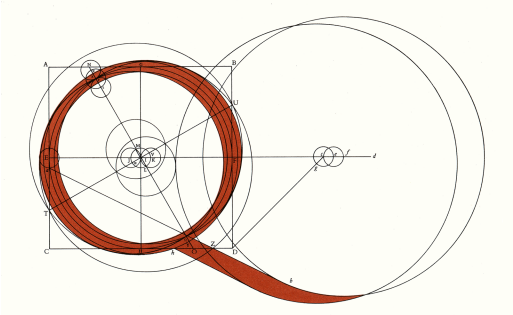
4. Create the page. **Showcase Page due: in the portfolio (March 27).**

Specifics for the letters:

- You have free choice over which 13 letters you create. They can be caps or lowercase, and you can create numbers and special characters. You may create more than 13 letters if you like.

Specifics for the Showcase page:

- The point of this page is to showcase the individual letters, so make the letters visible and readable. All 13 must be included.
- Design the page so that it corresponds to the "feel" of your letters.
- The page must contain the name of the typeface and your name.
- You may use additional shapes (such as circles, rectangles, bars, etc) to enhance the design of your page, but do not use actual images.
- In designing the page, format it based on one of the harmonic rectangle proportions below.
    - 1.61803 – Golden Section
    - 1.41421 – √2 "root 2"
    - 1.73205 – √3
    - 2 – √4
    - 2.23606 – √5
- Consider using a grid layout within your rectangle to organize your letters.



Type Design Portfolio

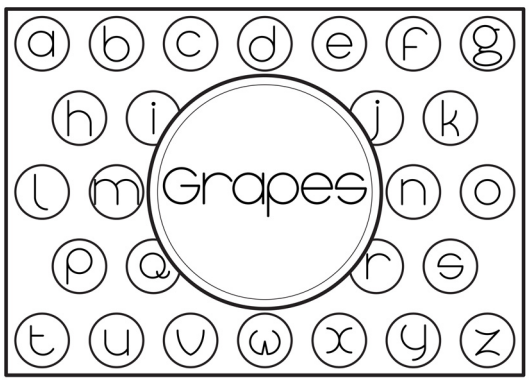
- This portfolio is a collection of printed pages. Each page should have your name on it, and the letters on each page should be large (but not too large) and aligned. The portfolio should be stapled together. Use the Brother laser printer and regular copy paper for everything EXCEPT the showcase page (print it on good paper with the Epson printer).

Pages (in order):

1. Original Typeface Showcase Page
2. The 13 letters of your original typeface – in "preview" (i.e. normal – black fill, no stroke)
3. The 13 letters of your original – in "outline" (i.e. reverse – thin black stroke, no fill)
4. Skeleton Caps: ADEGHJKMNOPSTU (placed alphabetically)
5. Skeleton lowercase: abfgktwxz (placed alphabetically)
6. Block Caps (all)
7. Block lowercase (all)
8. Roman Letters – either : all if you also have script letters, or Caps on one page and lowercase on another – in "preview" (i.e. normal – black fill, no stroke)
9. Roman Letters (as above) – in "outline" (i.e. reverse – thin black stroke, no fill)
10. Script Letters – if you did them – in "preview" (i.e. normal – black fill, no stroke)
11. Script Letters – if you did them – in "outline" (i.e. reverse – thin black stroke, no fill)

Deadline:

- Thursday, March 27th – due at the beginning of class



LOGO STYLES

Assignment Sheet

ARTD 230/330 – Spring 2015 – S. Baugh
Company Logo Assignment

Create three, 2-3 color logos for a specific company of your choice (select from list below).

- One logo must be a logotype that uses the full name of the company (limited images)
- One logo must be an lettermark logo that uses only initial(s) from the name (limited images)
- One logo must be a symbol logo (pictorial, abstract, or nonrepresentational) – do not use words or letters at all

Sketches due: Thursday, March 19th

- For each type of logo (3 types required) have 5 DIFFERENT sketches
- 15 total sketches
  - i.e. 5 logotypes, 5 lettermarks, 5 symbols
  - You can group them so that you have an approach to the logo and you make sketches for it in all 3 types **or** explore each type of logo without thinking about a set of all three types.
- **Sketch in color (colored pencils or ink)**

Complete digital logos due: Thursday, March 26th

- Based on our class discussion of your sketches, select 1 of each type and create the following variations. All of these should go on **1 page**, printed in color, on good paper, before class begins.
  - Three versions of the logo (logotype, lettermark, and symbol) in 2-3 colors at about 4 inches
  - Three versions of the logo (logotype, lettermark, and symbol) in 2-3 colors at about 1 inch
  - Three versions of the logo (logotype, lettermark, and symbol) in black and white only (no grey) at about 4 inches
  - Three versions of the logo (logotype, lettermark, and symbol) in black and white only (no grey) at about 1 inch

Company Options (choose the same company for all logos you create.) Each student has a different company.

- The Purple Onion (mid-eastern restaurant – not fancy)
- The Capri (historic movie-theater)
- Barnstormer Pizza (small college-town pizza joint)
- Claire's Closet (consignment shop)
- The Loft (art supply store)
- Greenbrier Animal Hospital
- Mike's Tools (an "everything" closeout store)
- Deep Breath Day Spa
- Zippers (fast food restaurant)
- Go Talk (cell phone store)
- The Rubber Chicken (costume store)
- Paper Clips (office supply store)
- Rival (heating and cooling)
- Cheap Sheep (outdoor clothing company, mostly wool)

BUSINESS STATIONERY

Assignment Sheet

3 Facets to the Final Product:

1. Logo – can be any style (logotype, lettermark, symbol, or combination)
2. Envelopes – set of 8, created by hand from an 8½ x 11 paper, printed with logo and possibly other design elements
3. Paper (letterhead-ish) – set of 8 pages that will each fit correctly inside of an envelope, printed with logo and possibly other design elements

(note about audience) – consider this stationery not as internal corporate stationery, but as a way to introduce the company to possible investors or clients / customers.

Calendar:

March 31st

DUE:

- Logo sketches – select 3 company or organization names (real or imaginary) and develop 10 different sketches for a logo **(30 total hand-drawn sketches)**
- Digital Color logo "sketches" – select 3 of your sketches (from 1 company) to further develop in Illustrator. Create 5 versions of each logo where color is the major variable. **(15 total digital sketches)**

April 2nd

IN-CLASS:

- Demo for how to construct envelops and cut and fold paper

April 7th

DUE:

- Envelope / Paper mock-ups – create 5 different envelope and paper mock-ups to explore different approaches to the problem. Consider all aspects of the construction of the envelope. Consider paper size.

April 9th

DUE:

- Finalized, digital version of logo due
- Envelope and Paper designs – Using your completed logo, and your favorite paper size and shapes from the mock-ups, create 15 sketches for envelope designs (i.e. what is printed on it), and 15 sketches for paper (letterhead layout) designs. **(30 total hand-drawn sketches – or think of this as 15 pairs)**

April 14th, 16th, and 21st

WORK DAYS: try to print on or by the 16th, so that you have time for cutting, folding, and gluing.

April 23rd

DUE:

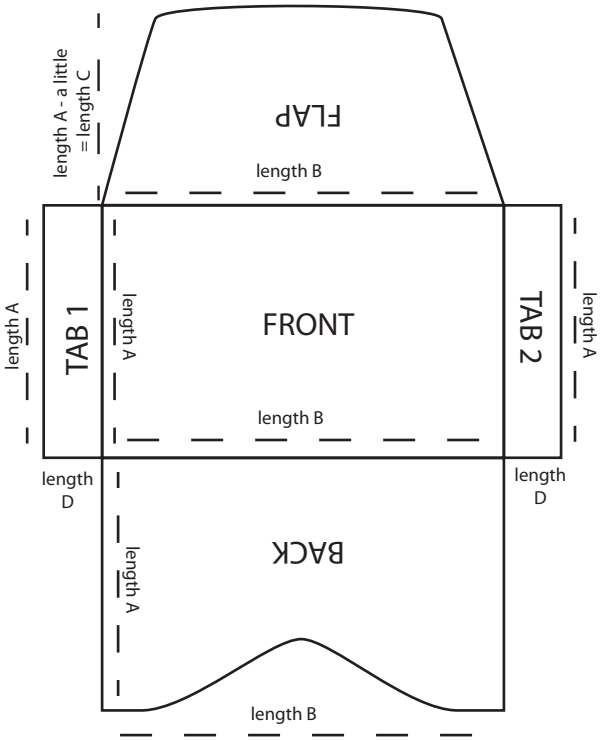
- the full set of 9 envelopes, printed, cut, folded, glued, and stuffed with the printed, cut, folded paper. CONSIDER PRESENTAITION – how will you submit the set? Tied together, in a box…?

Assessment Criteria:

Process and Deadlines for sketches, digital sketches, mockups, in-process crits…
Logo Design – clarity and communication
Envelope – physical design, physical execution, overall design
Paper – physical design, overall design
Overall effect

Making Stationery (envelopes and paper)

Envelopes:
If you unfold a regular envelope, you see that it is made up of 5 areas:
- Front: a full rectangle
- Back: the same rectangle with a "scoop" cut out for access to the paper within the envelope with closed
- Flap: folds over the top from the front to close the envelope, not as big as the front rectangle
- 2 Tabs: one on each side of the front that folds over to the back to enclose the sides



note: when you create your digital design, the drawing above can serve as a guide. Notice that the words "Back" and "Flap" are upside-down compared to "Front"

When you create the digital design, only indicate where you must CUT, not where you must FOLD. Folds will be obvious.

Your envelope size is limited by the dimensions of letter size paper.
- Length A is (max) 1/3 of 11"; however, because the flap is shortened (to make length C), you can make Length A slightly larger than 1/3.
- Length B is (max) 8.5" minus Length D x 2.
- Length D is just long enough to fold over from the front to back.

- Feel free to vary this approach in any way that produces a functional envelope.

To begin, work backwards:

1. Width
- decide Length D - how big will your tabs 1&2 be?
- this tells you your maximum Length B.

8.5" - (Length D)x2 = Length B (max)

2. Height
- decide Length C - how big your flap will be?
- this tells you your maximum for Length A (after you divide by 2).

(11" - Length C) /2 = Length A (max)

Paper:
- If your internal paper was a single, unfolded card, its dimensions would be: Length A-1/8" x Length B-1/8"
- If you want that paper to be folded once, then double either the length OR width of the unfolded card size
- If you know from the start that you want a double-folded paper, then fold that paper first and add 1/16" to find Length A of the envelope.

Design:
- Your creativity and design freedom can show through in the following ways:
1. The overall size and shape of the paper and envelope (what is listed above gets you the largest dimensions possible within the 8.5"x11" paper limits.
2. The shape of the flap, tabs, and scoop-out on the back
3. The strategy you use for constructing the stationery - the instructions above are the basics, you can find other solutions to the problem of constructing the envelope and paper.

COMPLEX LOGO

Assignment Sheet

ARTD 230/330 – Spring 2015
Complex Illustrator Assignment

Project:

- Select or create an event or other topic that could be announced or advertised.
  - Your topic should be personally interesting to you.
- Design an illustration that could serve as a poster or flyer for your topic. Think of this as a glorified logo.
  - The design must correspond stylistically to the examples on the websites below.
    - Use lots of framing devises, texture, details, and a high level of complexity
    - Have a consistent and interesting color scheme
    - Consider using:
      - Chisel letters technique or similar complex lettering device
      - Drop shadows
      - Repeated elements like the "woodcut effect trick".
      - Gradient fills and transparency effects
      - Text on curves, etc.
      - Original letters designed by you using "skeleton letters" or "parts dept." technique (you may use regular fonts too)
  - Technical info:
    - All work must be vector graphics (no pixilated images)
    - Organize your design in layers, and name them

Calendar:

April 23rd – introduce project

Due April 30th:

- 5 DIFFERENT detailed sketches (2"x3" approx.) of your overall design AND
- 1 larger drawing 8"x10" of your favorite design. In these sketches, the complexity of the design should be evident.

May 5th – work day

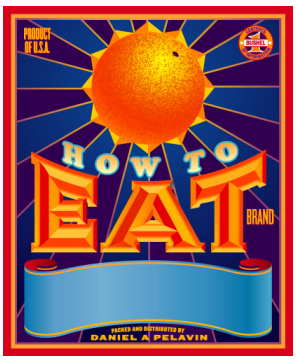
Work from a detailed drawing &/or a complex combination of collage and drawing. You may trace from other sources to arrive at this drawing.

Due: at final exam: **May 8th – 3pm**

Check-out the work of the following designers for stylistic direction:

Primarily look at:

Daniel Pelavin www.pelavin.com (lettering design)

A few on this site are also applicable:

Tom Nikosey http://tomnikosey.com/