

PROJECT 1

spatial relationships to create a message

OBJECTIVES

ASSESSMENT

WORKSHOPS OVERVIEW

- LINE
- SHAPE
- LETTERFORMS

FINAL FILE SUBMISSION

SCHEDULE

objectives

By employing visual language, **a designer can create a message with what may seem to be limited graphic vocabulary.**

1. **Line** is an element of visual and graphic expression. It is defined as a mark connecting two points, creating various effects. From optical illusions to giving emphasis or indicating location, line can represent, symbolize, clarify, and communicate.
2. **Shape** is the next extension of this visual vocabulary. In this project, both the shapes and the white space around them become obvious tools with which to work.
3. Once these concepts are explored, the same shape-to-space relationships can be applied to the letterforms of classic non-illustrative **typefaces** where the message should still be clear.

Other objectives of this first project include:

- Class participation on multiple platforms, time management, and work expectations in and out of class under a timeline all foretell the success in a hybrid class environment for the semester.
- Further skill development with Adobe programs, especially Illustrator and basic InDesign.
- Organization skills: In the end, all three sections covered (line, shape, and letterform) will be compiled into one InDesign file. Student should keep track of all elements for easy completion.
- Performance level and self-assessment: Given the many opportunities to be sure work is at its highest level, anything other than 100% only shows poor ambition and/or time management.
- Good attitude and strong communication skills: Do not be afraid to ask the professor for clarification or guidance on any part of the project; however, be sure to read all directions again first to check your question isn't already answered.

assessment

OVERALL

- Student should put **100% effort into each part of this multi-day workshop and time out of class** or the overall project grade will be reduced.

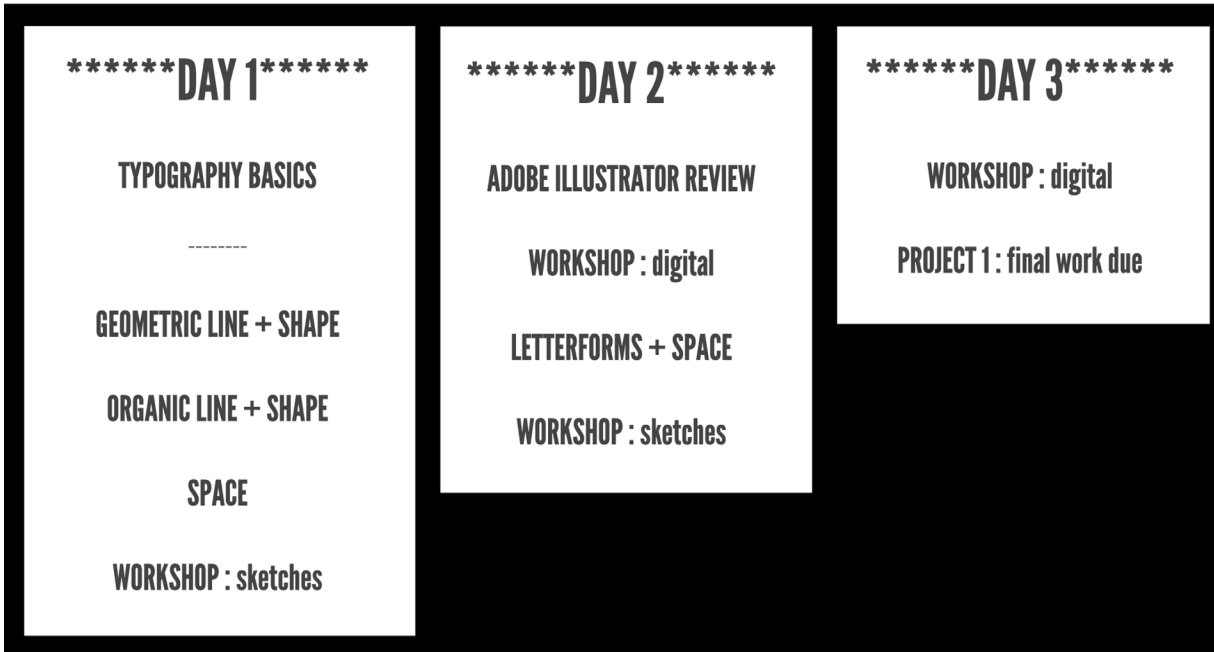
RUBRIC:

- Directions were followed accurately with absolutely no errors.
- **Active participation and involvement in all WORKSHOPS.**
- All sketches from WORKSHOPS. complete.
- All sketches from WORKSHOPS. tight enough to visually understand.
- Ideas successfully conveyed per objective via composition and awareness of positive/negative space.
- Awareness of how cropping shapes for visual tension affects design.
- Successful exploration into how line direction affects communication.
- Successful exploration into how shapes' size and position affect communication.
- Successful exploration into how space affects a design.
- Letterforms portion of project uses only the fonts allowed (or approved by professor).
- Letterform artwork explores space as much as shape.
- Each design clearly conveys word picked.
- Correct use of Illustrator.
- Correct use of InDesign.
- Ambition - How much did you challenge yourself? Did you plan your time well?
- Cleanliness and Presentation.
- Written artist statement completed before scheduled critique.
- Participation in all critiques.

WEIGHT DISTRIBUTION

- Line: 30%
- Shape: 30%
- Letterforms: 30%
- Overall Workshop Participation/Involvement: 10%
- *Total: 100 - percentages are approximate*

workshops



--- **DAY 1 >> [SPARK LINK HERE](#)**

- **Typography Basics:** A general overview of and introduction to typography, making students aware of the shape and space (vs. just picking out a font) that allows one to become a great typographer.
- **Geometric Line + Shape:** Review of straight lines and then growing principles into the shapes these lines create.
- **Organic Line + Shape:** Review of curvy lines and then applying principles into the shapes these lines create.
- **Space:** Exploration/review of how the relation of negative space to positive space created by the shapes within the “canvas” is the key to making sure your message delivers!
- **Workshop - Sketches:** Students will begin to ideate with rough sketches. Then students will finalize a set number of sketches on provided tangible page. **Work will be completed before next class time.** Pictures will be shared on Slack of the finalized sketches to review and critique in class, picking the best.

see next page

--- **DAY 2 >> [SPARK LINK HERE](#)**

- **Adobe Illustrator Review:** A quick review of Illustrator skills to create the vector art required for lines and shapes.
- **Workshop - Digital:** Students will create clean digital artwork from the chosen sketches.
- **Letterforms + Space:** Introduction to how line, shape, space, and placement on the page will all help create a message using letters that have no illustrative-packed meaning (*i.e., no typeface with flames to message "Hot"*).
- **Workshop - Sketches:** Students will begin to ideate with rough sketches. Then students will finalize a set number of sketches on provided tangible page. **Work will be completed before next class time.** Pictures will be shared on Slack of the finalized sketches to review and critique in class, picking the best.

--- **DAY 3 >> [SPARK LINK HERE](#)**

- **Workshop - Digital:** Students will create clean digital artwork from the chosen sketches. Tips to creating the cleanest work by changing fonts to vector artwork and removing any unused material will be supplied. **Work will be completed before next class time.**
- **Project 1: Final Work Due:** What is due on the next class day will be explained, including how to place the final Illustrator artboards into a multi-page packaged InDesign document.

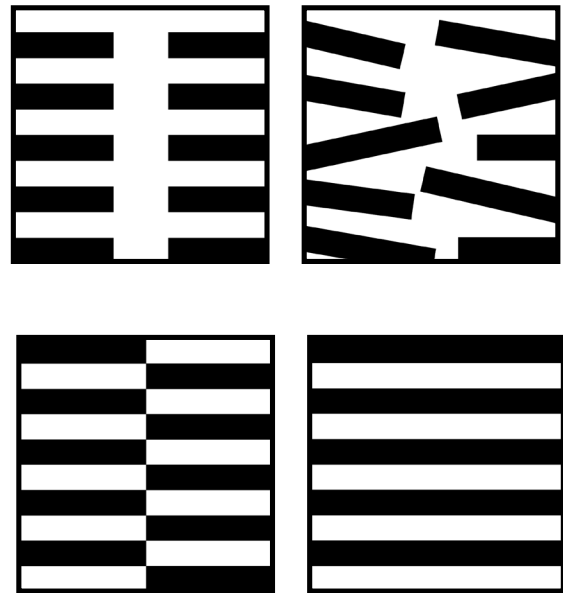
WORKSHOP SPARK LINK

The first part will focus on the use of line to investigate relationships, mood, pattern and other visual effects. We will use line to create compositions in which abstract form will express given topics. Start thinking using the supplied sheets or download PDF in #2303_project 1 channel.

During the Typography Workshop, explore clean sketches for each of the words using the provided sheets. If you do one word (strange), you will need to do its pair (normal) in another square. The words pairs are:

annoying | satisfying • **agree | argue** • **approximately | exactly** • **always | never**
cowardly | courageous • **depart | arrive** • **extreme | moderate** • **strange | normal**

NAME _____ • GRFX-2303 Fall 2020 • Project 1 • LINE

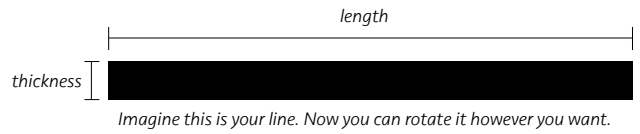


RULES:

Each word will have its own composition, but each set of words works together. These rules must be followed within a square on both sketches* and digital.

- **Ten** lines are to appear in each composition.
- **No closed forms, such as circles or squares, may be used or created from the lines.**
- The lines **may change in length.**
- The lines **may intersect, cross, and touch**, but do not have to do so.

- All lines must be **straight**, the **same thickness** (at least 1/8 inch), in black, on a white background.

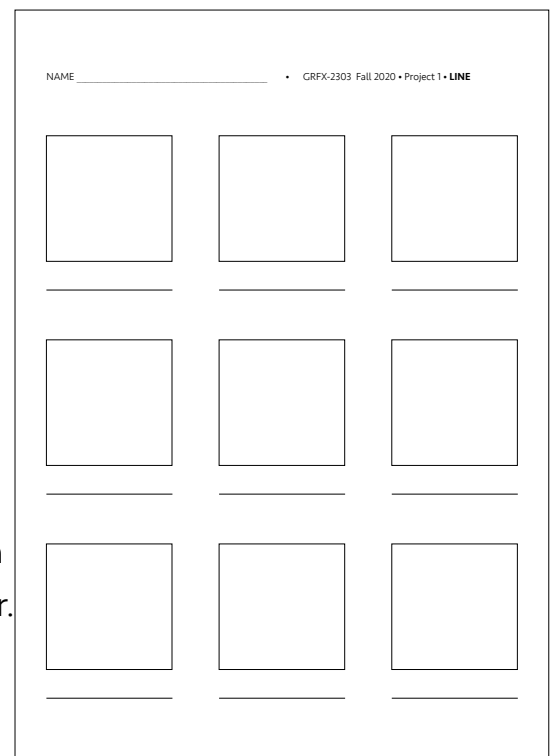


Though this is technically a rectangle now, just consider it a thick line. Don't outline it.

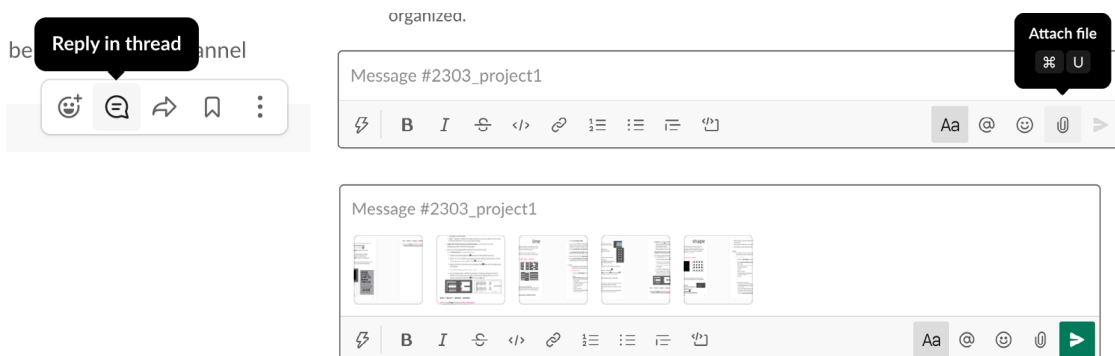
- Lines **can be set next to each other** to become thicker lines (for example, you could put all ten 1/8 inch lines next to each to appear to be one very thick line.
- Be aware of the white space (**negative space**) vs. the black lines (**positive space**)
- Be very **aware of the edge of each composition** area, aka cropping for visual tension. Centered designs are (almost always) boring
- **Think in pairs of words, though each square only gets one word.** This is much easier because they help to define each other.

SKETCHES

- You will receive this sheet with 9 squares on it for LINE.
If student attends class virtually or doesn't want paper from professor, she/he may print PDF on Slack. Student (F2F or online) may also just use PDF in Fresco/Procreate.
- Use a dark, sharp pencil, black marker, or similar.
- Be sure your work is clean and not just your first attempt, though not every idea will be your best.
- Remember the lines must be thick enough and filled in with black. If they are not, your grade has already begun to suffer.
- Do *at least* 3 full sheets, which equals **27 sketches (minimum)**.
- Try at least one sketch for every word.
- Take clean and clear photographs of the individual tangible sheets of sketches and post in Slack.



DUE in thread asking for Lines sketches on **#2303_project1** channel by **7:45am Wed Jan 27**.

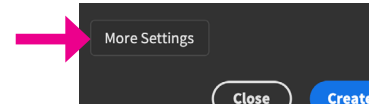


DIGITAL ARTWORK STEPS

>> As you begin to work, don't forget to deselect things when you're done with them. Get into this habit. Usually that just requires clicking on the artboard.

1: FILE SET-UP

- File : New > **More Settings** (at the bottom by Create) >

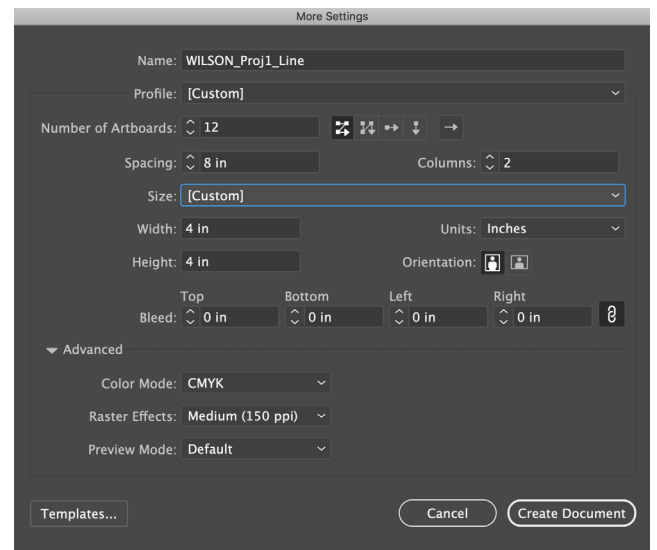


- Name:

YOUR LAST NAME_Proj1_Line.AI

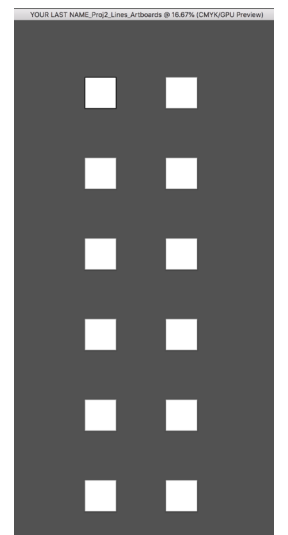
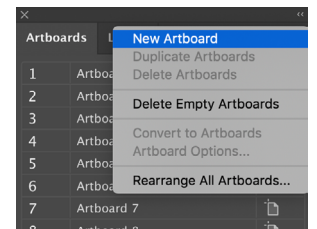
.AI is the native Illustrator file type that will be assigned by the program.

- > Units: Inches
- > 12 Artboards (add more later if you'd like)
- > Spacing 8 in; 2 Columns
- > 4 in (= inches) x 4 in
- > 0 Bleed
- > CMYK Color Mode
- > There should be no Raster Effects, so keep it at Medium.












- This will be your work space.



- > If you want to add more artboards, go Window : Artboards. When dialog box appears, pull the drop down menu and select New Artboard.
- > Turn on your Rulers (Command + R).
- > Use guides to help you be exact in lining things up. View: Guides : Show Guides. Pull guides from your Rulers.
- > File : Save. **Save early and save often!**

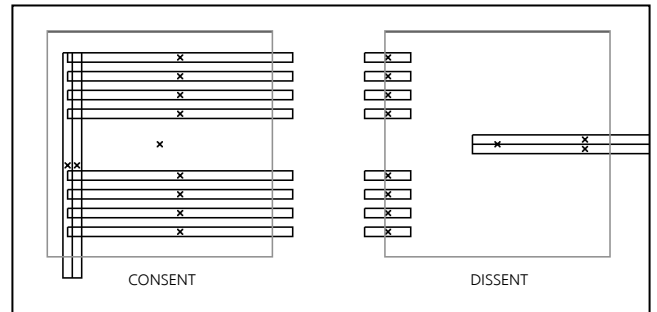
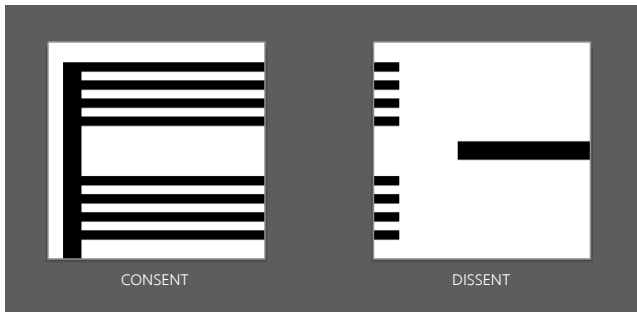


2: START WORKING > TIPS

- **You do not need to create art for each word. Use only your best.**
- Once you know the thickness of the line you want (for example, 1/4 inch = .25 inch), you can **double-click the Rectangle tool**  and then **click on the artboard** to create the exact size. You can then adjust the length of the line.

- Do not draw a line around any of your artboards. This will be taken care of when you place the artboards in InDesign later.
- Be sure your lines (rectangles) have **Black Fill** and **No Stroke**. 
- **To quickly and more exactly Copy : Paste**, you can Select  (not Direct Select ) the rectangle and then drag while also holding down Option or Shift + Option + Command.
- **To move exact spaces** (because even slightly uneven spacing is a whole other visual message!):
 1. Select  your rectangle .
 2. Object : Transform : Move. *You can explore the Vertical or Horizontal movement by filling in a number with Preview checked. (Ignore distance and Angle.)*
 3. When you fill in the number, hit TAB instead of OK and you can see what it does.
 4. If you like it, then hit **COPY** (not OK).
 5. To then continue to move it exactly that amount, Move again (*shortcut is Shift + Command + M*). The number you just used should default in the box. Hit COPY again.
 6. Keep repeating.
- **To rotate**, you can do one of the following:
 - > Use the Rotate tool  (might be hiding under Scale tool ). To rotate an exact amount, just double-click the Rotate Tool first and then click on the artboard. A box will appear for the number.
 - > Object : Transform : Rotate. This option will ask for an exact number. If you're unsure, hit Preview before OK. You can also Copy the shape.
- **Keep track of what words you are illustrating!** You will fill this out in the InDesign document at the end of the project.
- Don't worry about going off the artboard too much at this point. Use a **Clipping Mask** to see how things crop.
 1. Double click the Rectangle tool  and click on the artboard work area.
 2. Type in 4 in x 4 in. Pull the square exactly over the artboard and be sure it's on top of everything you want to affect. Zoom  *to be sure!*

3. Select all of the art and this box by using Select tool  then click and drag around the artboard
4. Go to Object : Clipping Mask : Make. Voila!
5. Turn on Outlines (View : Outline or Command + Y) and you will see the artwork is still there. If you want to move things around with the Clipping Mask on, you will need to use the Direct Select tool  and it's a bit difficult.



DUE > WHAT • WHEN • WHERE

All of the following is **DUE** by **7:45 am Mon Feb 1**

IN GOOGLE DRIVE

DUE in shared **Project 1** folder

- **YOUR LAST NAME_Proj1_Line.AI**

ON SLACK

- Also File : Save As a PDF.

Post this **YOUR LAST NAME_Proj1_Lines.PDF** in Slack

DUE in thread asking for Lines digital work on **#2303_project1** channel

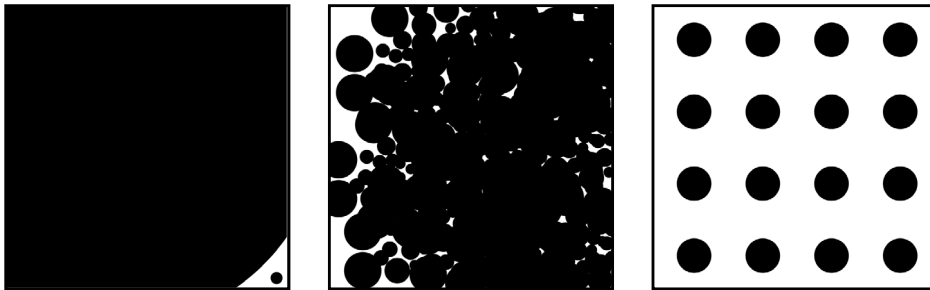
- *YOUR LAST NAME_Proj1_Shape.AI/PDF also due*
- *Letterforms Sketches also due*

shape

The second part will investigate spatial relationships, frame reference, illusionary space and contrast, using a limited graphic vocabulary of black circles. The discoveries that result from this exploration into the interrelationship of form and space are vital to the growth of the visual language employed by the designer to give meaning to ideas. This is also more of a challenge because each word must live on its own devoid of reference of its opposite.


The words are:

assemble • agitate • abstain • impress • inspire • defend • accumulate • infect



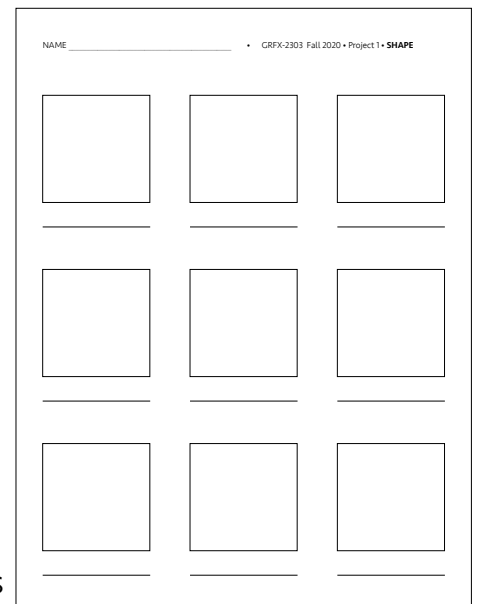
RULES:

Each word will have its own composition, but each set of words works together. These rules must be followed within a square on both sketches* and digital.

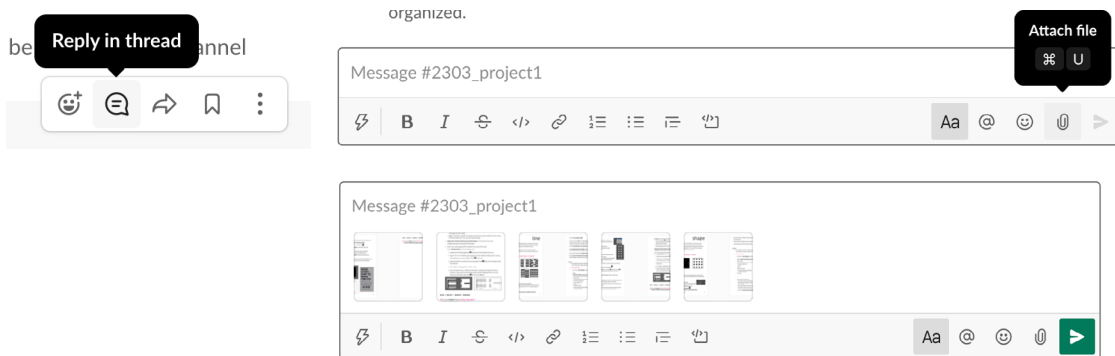
- **Only circles** are allowed.
- You may use **any number of same or different sized** black circles.
- When sketching, **fill in circles > Black Fill and No Stroke**.
On the computer, the **circles may not be outlined or any percentage of gray.** 
- Circles may overlap, scale, and go off the edge (cropped).
- Be aware of what is created in the white space, as well as how shapes interact with the edges of the composition.
- Be very aware of the edge of each composition area (=cropping for visual tension!).
- Centered designs are (almost always) boring.

SKETCHES

- You will receive the same sheet with 9 squares on it for SHAPE.
- Use a dark, sharp pencil, black marker, or similar.
- Try your best to draw circles. Use a compass if possible. Circles must be black and outline should not be visible.
- Be sure your work is clean and not just your first attempt.
- Do *at least* 3 full sheets, which equals **27 sketches (minimum)**.
- Try at least one sketch for every word.
- Take clean and clear photographs of the individual tangible sheets of sketches and post in Slack.



DUE in thread asking for Shape sketches on **#2303_project1** channel by **7:45am Wed Jan 27**.

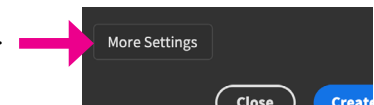


DIGITAL ARTWORK STEPS

>> As you begin to work, don't forget to deselect things when you're done with them. Usually that just requires clicking on the artboard. Keep making this a habit!

1: FILE SET-UP

- File : New > **More Settings** (on the bottom by Create) >

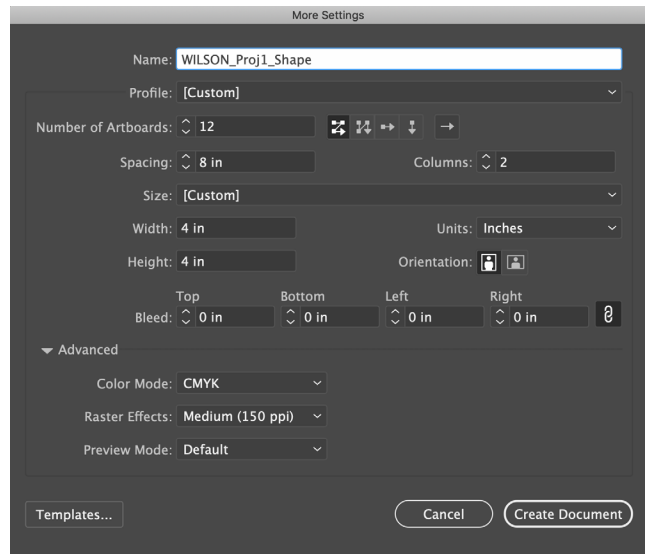


- Name: **YOUR LAST NAME_Proj1_Shapes.AI**.

.AI is the native Illustrator file type that will be assigned by the program.


see next page

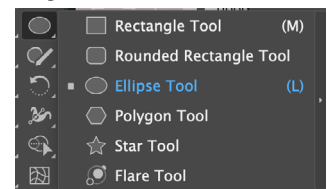
- > Units: Inches
- > 12 Artboards (add more later if you'd like)
- > Spacing 8 in; 2 Columns
- > 4 in (= inches) x 4 in
- > 0 Bleed
- > CMYK Color Mode
- > There should be no Raster Effects, so keep it at Medium.
- File : Save.

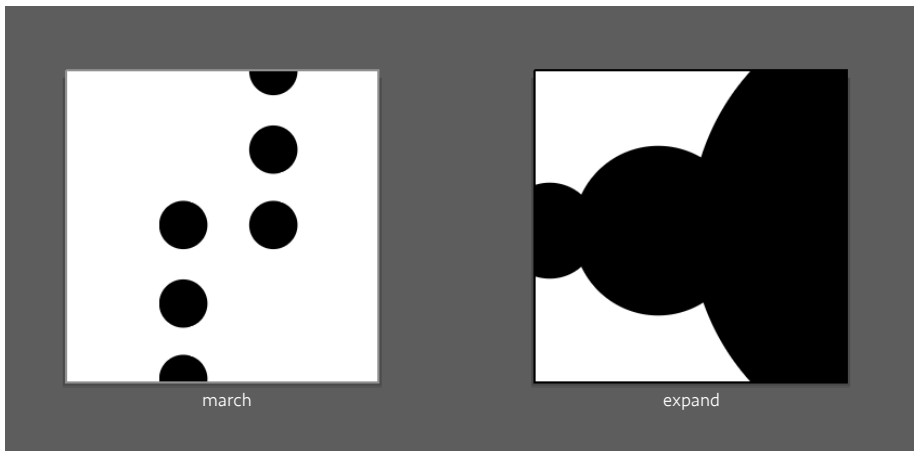


-
- This will be your work space.
 - > If you want to add more artboards, go Window : Artboards. When dialog box appears, pull the drop down menu and select New Artboard.
 - > Turn on your Rulers (Command + R).
 - > Use guides to help you be exact in lining things up. View: Guides : Show Guides. Pull guides from your Rulers.
 - > File : Save. **Save early and save often!**

2: START WORKING > TIPS

- Follow most of the same directions for working in this document as you did for Lines.
- **MAKE CIRCLES (not ovals). Use the Ellipse tool, but hold down Shift as you drag the shape out.**
- Be sure your lines (rectangles) have **Black Fill** and **No Stroke**.
- **You do not need to create art for each word. Use only your best.**
- **Keep track of what words you are illustrating! Maybe type it outside of your artboard for you to reference.**
- Remember directions explained for Line in regards to drag-copy and Move. Also do the same with **Clipping Masks** for circles as you did with Lines.
- To make the circles smaller and not redraw them, you can either hold down SHIFT to scale them down or use the Scale tool . If you do not do this, they will Skew (vs. Scale) and become ovals.





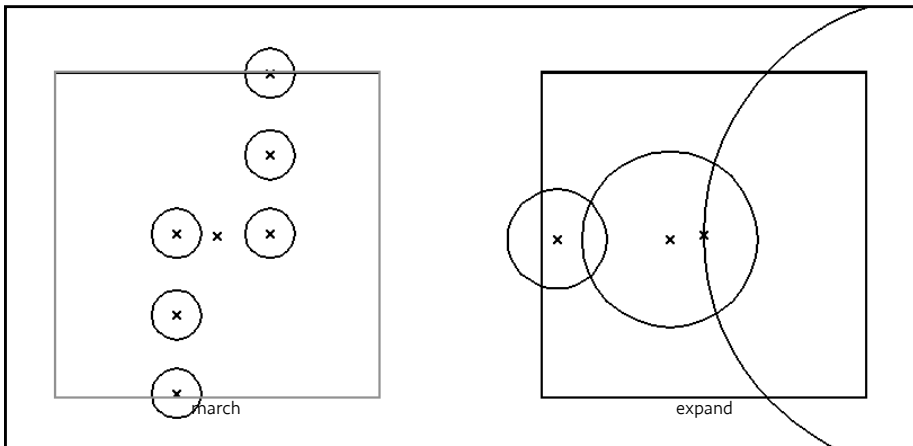
HOLD DOWN SHIFT TO MAKE CIRCLES

(instead of ovals).

Also hold down SHIFT
when reducing size

to **SCALE**

(instead of SKEW).



DUE > WHAT • WHEN • WHERE

All of the following is **DUE** by **7:45 am Mon Feb 1**

IN GOOGLE DRIVE

DUE in shared **Project 1** folder

- **YOUR LAST NAME_Proj1_Shape.AI**

ON SLACK

- Also File : Save As a PDF.

Post this **YOUR LAST NAME_Proj1_Shape.PDF** in Slack

DUE in thread asking for Lines digital work on **#2303_project1** channel

- *YOUR LAST NAME_Proj1_Line.AI/PDF also due*
- *Letterforms Sketches also due*

The third part of this project applies to letterforms that you explore in the relation of space to shape. In the workshop, students will explore hand-rendering basic letters that refer to the typefaces below. Exact letter shape is not as important as exploring messaging using non-illustrative shapes. In other words, using space and size instead of obvious illustrative see-and-say.

Arial

Futura

Minion

Baskerville

Futura Condensed

News Gothic

Bodoni

Garamond

Optima

Century Gothic

Gill Sans

Palatino

Franklin Gothic

Helvetica

Times New Roman

All of the fonts in these typeface families – bold, italics, and sometimes bold italics – are allowed, so load up the fonts to see all the choices! With awareness of space and composition, express the words shown below. The font files are located in the **Proj1_Fonts.ZIP** folder on [class web page](#).

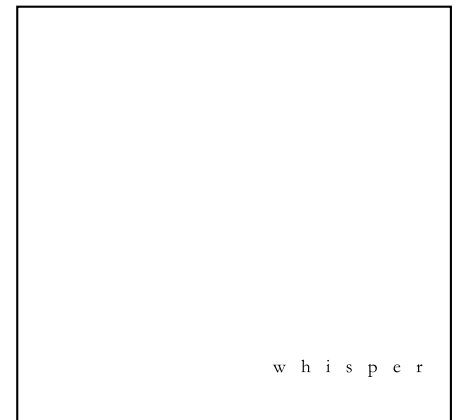
annoying • satisfying • agree • argue • approximately • exactly • always • never
cowardly • courageous • depart • arrive • extreme • moderate • strange • normal
assemble • agitate • abstain • impress • inspire • defend • accumulate • infect

RULES:

These rules must be followed within a square on both sketches* and digital.

- Only one word per composition.
- **Only the typefaces above may be used**, though any style in the font file is available!
- Punctuation and numbers can be used. Characters can be repeated.
- Letterforms must be all black on a white background. Reverse is not allowed.
- Word must be **legible unless** a design reason is presented to – and approved by – professor.

- **Color is not allowed.** This includes gray.
- **Baseline** does not need to be constant, nor does it need to be horizontal!
- **Do not skew letters**, but scaling is encouraged.
- The same word may be **repeated** multiple times in one design for effect.
- Be able to explain how and why your design choices work using knowledge explored in previous lines and shape exercises.
- More than one typeface/style may – but does not need to – be used in one word or between the pair. For example, this work uses **Arial Black** and Garamond Regular.



SKETCHES

- You will receive the same sheet with 9 squares on it for LETTERFORMS.
- Use a dark, sharp pencil, black marker, or similar.
- Do your best to imitate the typeface you are using. Is it condensed? Bold? Does it have serifs? ...
- Be sure your work is clean and not just your first attempt.
- Do *at least* 2 full sheets, which equals **18 sketches (minimum)**.
- Take clean and clear photographs of the individual tangible sheets of sketches and post in Slack.

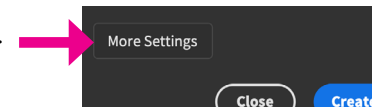
NAME _____ • GRFX-2303 Fall 2020 • Project 1 • LETTERFORMS

DUE in thread asking for Shape sketches on **#2303_project1** channel by **7:45am Mon Feb 1**.

DIGITAL ARTWORK STEPS

1: FILE SET-UP

- File : New > **More Settings** (on the bottom by Create) >



- Name: **YOUR LAST NAME_Proj1_Letter.AI**.
.AI is the native Illustrator file type that will be assigned by the program.

> Units: Inches

> 12 Artboards (add more later if you'd like)

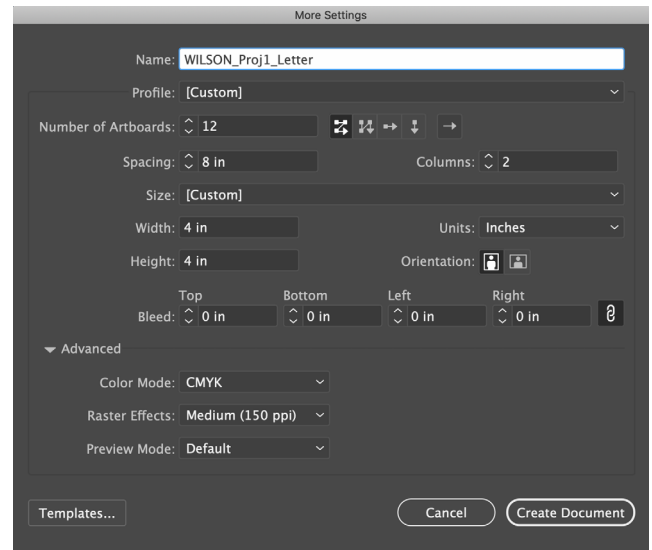
> Spacing 8 in; 2 Columns

> 4 in (= inches) x 4 in

> 0 Bleed

> CMYK Color Mode


> There should be no Raster Effects,
so keep it at Medium.



- File : Save.

- This will be your work space.
 - > If you want to add more artboards, go Window : Artboards.
When dialog box appears, pull the drop down menu and select New Artboard.
 - > Turn on your Rulers (Command + R).
 - > Use guides to help you be exact in lining things up.
View: Guides : Show Guides. Pull guides from your Rulers.
 - > File : Save. **Save early and save often!**

2: START WORKING > TIPS

- Be sure your letterforms have **Black Fill** and **No Stroke**. 
- Once letters are typed into an artboard, immediately **change these letters into shapes**. In other words, it will not longer call to a font file, but become vector art.

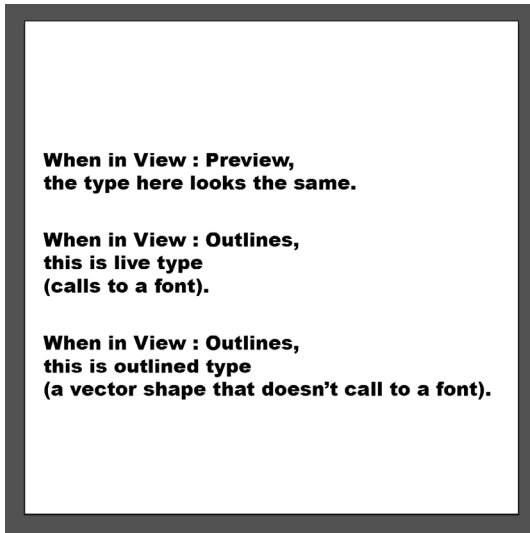
Do the following:

> Use the Select tool  to select the line of type

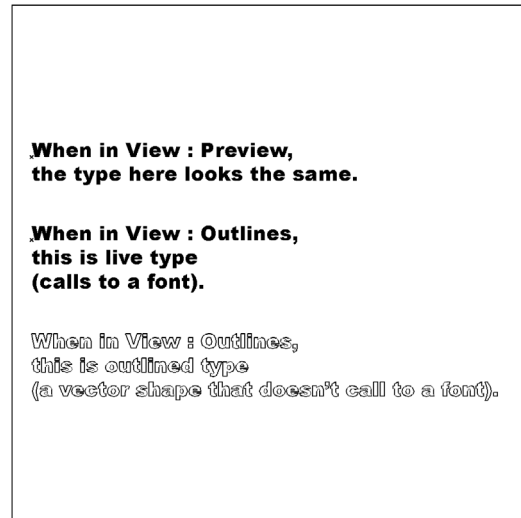
> Go **Type : Create Outlines.**

Note: If you have the Type tool **T** still selected, Create Outlines will likely not be visible.

View : Preview



View : Outline

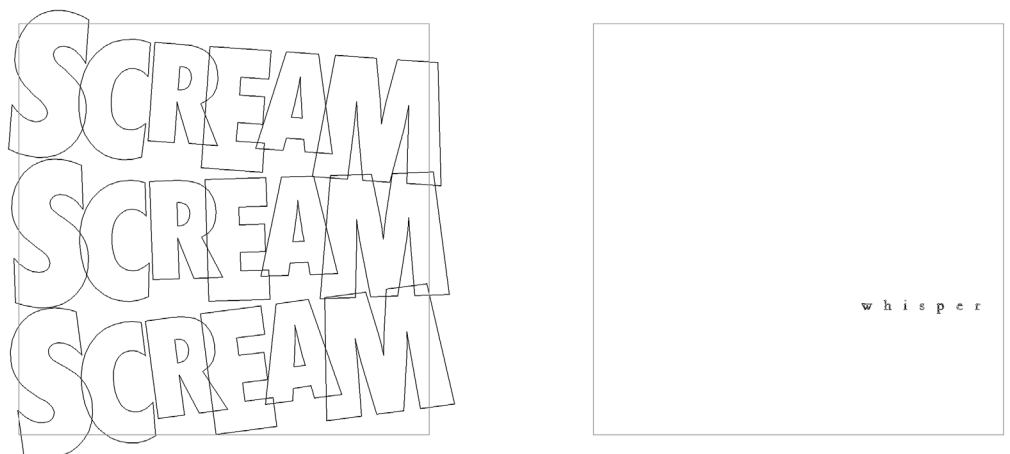


- See all of the previous information about Illustrator, including how to Scale (NO SKEWING!), control Fill vs. Stroke, and positioning.
- Don't forget about **Clipping Masks** and View : Preview vs. View : Outline.

View : Preview



View : Outline



DUE > WHAT • WHEN • WHERE

All of the following is **DUE** by **7:45 am Wed Feb 3**

IN GOOGLE DRIVE

DUE in shared **Project 1** folder

- **YOUR LAST NAME_Proj1_Letter.AI**

ON SLACK

- Also File : Save As a PDF.

Post this **YOUR LAST NAME_Proj1_Letter.PDF** in Slack

DUE in thread asking for Lines digital work on **#2303_project1** channel


project 1

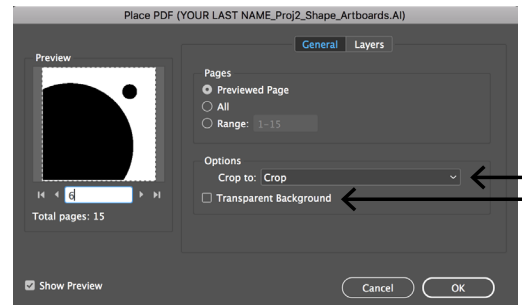
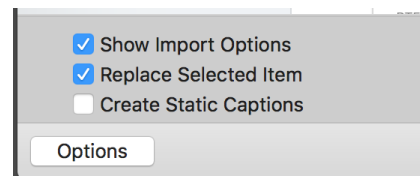
FINAL
FILE
SUBMISSION

1: DOUBLE CHECK AND CORRECT ALL WORK

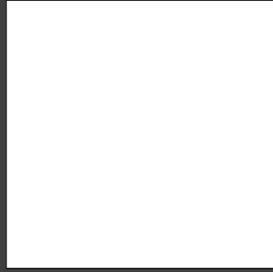
Consider any comments made in critique/review and consider your further knowledge on the subjects covered. Refine all artwork to the best it can be. In the end, you need your absolute best pair of line executions, your best two shapes (circles), and your best word pair.

2: CREATE ONE DOCUMENT

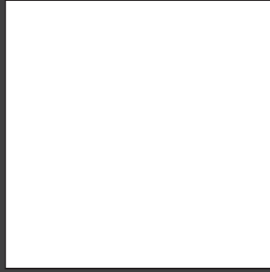
- Open the file **Template_Proj1_FINAL.ZIP**. This will unpack to a folder that includes the InDesign file **Template_Proj1_FINAL.INDD** and its fonts. *The font is just Arial, so you probably do not need to load it into your system.*
- Name the file **YOUR LAST NAME_Proj1_FINAL.INDD**.
- Select  the first square in your ARTWORK layer. File : Place.
- On the bottom of the dialogue box, select “**Show Import Options**”. Select your **YOUR LAST NAME_Proj1_Line.AI** file.
- Find the artboard (page) you would like to place.
- **Crop to : Crop** and uncheck the Transparent Background. Assuming everything has been built correctly so far, the file should place perfectly. Fix if it is not.
- Do this for all of the squares, but use the correct Illustrator file (**_Shape** or **_Letter**).
- Then select the text box below each line and shape square. Click the Type tool and replace the words with whatever word you were emulating.
- Also type in your first and last name at the top of the document.



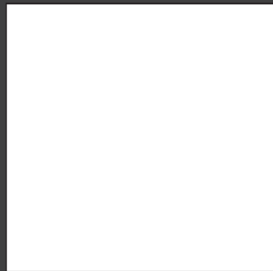
STUDENT NAME HERE
GRFX-2303 TYPOGRAPHY & LAYOUT
PROJECT 1
FALL 2020



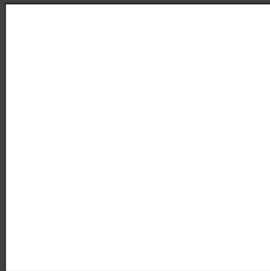
LINE 1 WORD



SHAPE 1 WORD



LINE 2 WORD



SHAPE 2 WORD

JESSA SMITH
GRFX-2303 TYPOGRAPHY & LAYOUT
PROJECT 1
FALL 2020



SOLID



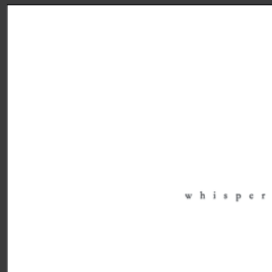
RENOUNCE



LIQUID



INSPIRE



Do not print this file unless you turn off the bottom dark gray layer (Window : Layers) and change all type to 100% Black. You will waste an entire cartridge of black ink if you don't!!!!

3: PACKAGE FILE

- Remember that when you PLACE an image into the InDesign document, you are only linking it. Your Illustrator artwork is not actually IN the document. (Even embedding does not do that, so avoid it in [this program](#).) In other words, if you work on the computer in the lab and then open your lone InDesign file on another computer at home, all that will show are the squares and FPO (just rough images trying copy the actual artwork) blocks of your artwork. **InDesign never travels alone.** It needs any linked images and all fonts.
- InDesign will do many things for you if you just know how to tell it. For example, it will package everything your document needs to send out to a printer or another designer who needs to actually get into the actual native file. When it does this, it also checks things like fonts and linked images.
- With your InDesign document open (and no warnings), go **File : Package**.
(A copyright dialogue box should appear before any of these steps, warning that you can't use artwork that isn't yours. Click OK.)

- A dialogue box will appear that checks your file.

> Arial should be the only font listed.

Even the artwork with text in it should have no "live type" that calls to a font, as you had to outline all text (=create a vector file of it). *Warning: if you didn't do this in the Illustrator file, your grade will be reduced. So go back and check!*

> Fix any missing links or links that need updating.

> Ignore any warnings of color mode problems.

- An Instructions panel will appear.

Do as shown here:

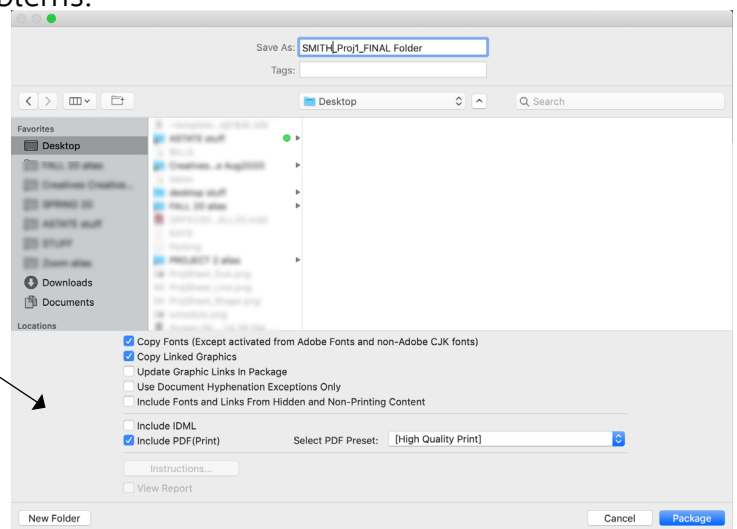
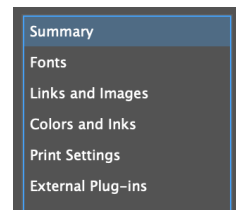
> Correct name

> Copy Fonts

> Copy Linked Graphics

> Include PDF (Print)

[High Quality Print]



>> Be sure you know the **destination**

(this sample uses Desktop) and **Package!**

>> OK to the warning about copyright.

DUE > WHAT • WHEN • WHERE

A folder will appear wherever you told it to save, so do that to the Desktop. The name of the folder should default to the name of your InDesign file with “Folder” at the end. Within that folder should be the files listed below.

Do not manually load or rename anything. If a file isn't there or something is incorrectly named, redo the Packaging process.

All of the following is **DUE** by **7:45 am Mon Feb 8**

IN GOOGLE DRIVE

DUE in shared **Project 1** folder

- **YOUR LAST NAME_Proj1_FINAL** Folder:
 - > **YOUR LAST NAME_Proj1_FINAL**.INDD
 - > **YOUR LAST NAME_Proj1_FINAL**.PDF
 - > **Document Fonts** folder >> Within this should only be Arial font files.
 - > **Links** folder >> Within this should only be your 3 Adobe Illustrator files:
 - >> **YOUR LAST NAME_Proj1_Line_Artboards**.AI
 - >> **YOUR LAST NAME_Proj1_Shape_Artboards**.AI
 - >> **YOUR LAST NAME_Proj1_Letter_Artboards**.AI

ON SLACK

- Post the **YOUR LAST NAME_Proj1_Letter**.PDF in Slack too
DUE in thread asking for Final Work on **#2303_project1** channel

SELF-EVALUATION:

[Google Form](#)

DUE by **noon, Tues Feb 9**

Self-Evaluation: PROJECT 1

GRFX-2303 Spring 2021

* Required

Your first and last name *

Your answer

These are intended for self-evaluation and clear articulation of motivations, influences, etc. on your work.

Next

Page 1 of 6

WEEK OF JAN 25

MON JAN 25:

- *Software Review* **DUE**
- **WORKSHOP DAY 1** in class
- Begin work in class on sketches
- *Work outside of class on Line and Shape sketches.*

WED JAN 27:

- Line and Shape sketches **DUE** by 7:45am
> *Photos of sketches posted to Slack.*
- **WORKSHOP DAY 2** in class
- Begin work in class on Line and Shape digital art
- *Work outside of class on Line and Shape digital art*
- *Work outside of class on Letterforms sketches*

WEEK OF FEB 1

MON FEB 1:

- YOUR LAST NAME_Proj1_Line.AI/PDF **DUE** by 7:45am
YOUR LAST NAME_Proj1_Shape.AI/PDF **DUE** by 7:45am
> *.AI files in Google Drive*
> *.PDF files post on Slack in correct thread, review/critique*
- Review/critique Letterform sketches
> *Photos of sketches posted to Slack; Discuss on Slack and Zoom.*
- **WORKSHOP DAY 3** in class
- Work in class on Letterforms digital art
- Explain final file preparation
- *Work outside of class on finalizing Letterforms digital art and final file preparation*

TUES FEB 2:

- *Have required textbook by this day*

WED FEB 3:

- YOUR LAST NAME_Proj1_Letter.AI/PDF **DUE** by 7:45am
 - > .AI file in Google Drive
 - > .PDF file post on Slack in correct thread, review/critique
- Explain final file preparation in InDesign
- Explain Self-Evaluation
- *Begin Project 2*

WEEK OF FEB 8

MON FEB 8:

- YOUR LAST NAME_Proj1_FINAL InDesign file packaged as directed **DUE** by 7:45am
 - > YOUR LAST NAME_Proj1_FINAL folder in Google Drive
 - > YOUR LAST NAME_Proj1_FINAL.PDF file post on Slack in correct thread, review/critique
- *Project 2 work in class*

TUES FEB 9:

- **Self-Evaluation** **DUE** by noon.

FRI SEPT 18:

- *BFA Review*