

UPDATED

section

2

OBJECTIVES

PROJECTS

- LOGO *UPDATED
 - VISUAL IDENTITY *UPDATED
 - BUDGET
 - PORTFOLIO SITES
 - REFERENCES
-

SELF-EVALUATION

GOOGLE CALENDAR *UPDATED

objectives

WHO ARE YOU?

At the start of Section 2, you are still exploring what to even call yourself as a brand. You also need to know if the following are available (and claim them!). *Between the information below and the aesthetics/design choices for your logo, it will all start to come together!*

- Your new [email](#)
- **Domain** name availability
- Your new **@username** on **Instagram** (and its availability!)
 - *Optional: new @usernames on other social media you think you might use in the future*

LOGO

Logos – whether marks and/or logotype – are used to represent entities such as companies, schools, businesses, people, organizations, and groups. Ideally, they represent some aspect of the entity, either in the abstract or literally (but avoid too much see-and-say). Logos are not brands, but they are the essential visual identifier of a brand. Strong logos are visual commodity that hopefully reflect and reinforce brand loyalties (= \$\$\$). Therefore, a logo is developed after a brand and its position in the marketplace.

You will design a logo based on the brand of YOU. Think of your service as the product. You can begin figuring out what you will call yourself too while you're creating your logo. **This project is HUGE, as it will inform every project after it.**

VISUAL IDENTITY

Though this project is about **layout** and understanding how something's end use informs its design, it is very much concerned with **creating a design system** that you will follow on everything you create for your brand. Your system is then explained in your Visual Guidelines.

A traditional print identity system consists of at least a letterhead, business card, and envelope; however 2025 demands an **evolution of these classics**. This Visual Identity project will only demand a **letterhead** and **business card** be designed (plus envelope as extra credit). The business card will be the only one printed professionally. In Section 4, the letterhead file will grow into an interactive PDF, the card file will inform a digital version, and an email sign-off will be created.

BUDGET

You could have the best design, but it will fall short if your business card's paper stock feels cheap or your domain is alphabet soup. Budget research is also essential knowledge for future job estimates/quotes/contracts.

PORTFOLIO SITES

You must have an online presence in the world today or you will not find employment.

NEVER be without an online portfolio and contact information.

A website and domain of one's own is required. This is an expensive, but necessary, part of freelancing and/or selling your skills to be hired. Unless one wants to flex coding skills, a CMS site like SquareSpace or Wix is great....but expensive with a (required) custom domain and no ads. Students could build an Adobe Portfolio site, but only if they presently (and will continue to) pay for their own Adobe subscription, as those are tied together.

These sites will evolve throughout the semester in relation to Portfolio Capstone and its requirements; however, the website's presence on the internet (server space and domain) and its structure are due in this section.

Behance is your portfolio on a social media platform intended for this purpose. You will start a (new*) Behance page in this section, but this class will concentrate on using Behance in Section 4 Social Media. It is also a large portion of Portfolio Capstone.

*Though students might have a Behance presence already, this project requires a completely new site for the new brand. If student's present Behance page is not tied to their A-State email Adobe address and they are willing to remove all work from when they were a student, they should approach professor.

REFERENCES

It's the 21st century and strong references are just as important to getting hired as they were 100 years ago. This project explains what a job reference is and demands students find multiple references who supply a comprehensive picture of you.

SECTION 2 MENU

logo

OVERVIEW

STEPS

- RESEARCH
- SKETCHES ROUND 1
- SKETCHES ROUND 2
- FINAL ART
- MOCK-UPS

overview

You will design a logo based on the brand of YOU. Think of your design service as the product. You can have the brand your logo expresses be your name, a shortened version of your name or nickname, an entity as a business, or some combination of these. Try to figure out the best answer while designing your logo.

RULES

- The logo may be only logotype, a mark that contains logotype as part of it, or a mark and logotype combination that also work independently of each other. Though a mark is encouraged, it is not required in your final logo work. Logotype is required.



- All shape and space are considered.
- Logo has solid visual weight.
- Logo is not so vertical or horizontal as to be a challenge in placement in multiple platforms, media, and materials.
- The logo speaks in a concise manner in reference to the brand positioning statement.
- The logo is successful within a 7 inch square by having visual weight.
- The logo is successful within a 1 inch square by having visual weight..
- The logo is successful in black ink on white paper.
- The logo is successful in reverse (white ink on dark background).

- Color is not required, but encouraged. If logo is in color, it should work on both a light and dark background. A second color reverse version may be considered if necessary on dark stock.
- Logo created as vector art.

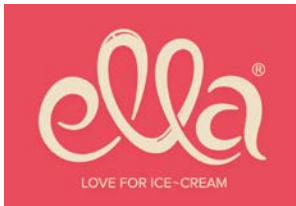
research

Research logos and identity marks for visual weight and aesthetics, but also imagine the kind of audience(s) that would appreciate the nature of the organization. Consider how a logo is used to visually “brand” everything – on business cards, letterhead, social media, app icons, jackets, aprons, blimps, space shuttles, etc. In other words, you need to be aware of how logos are a commodity to identify a brand...everywhere.

Look at design annuals online, explore reliable design sites, and browse books on logos to see what kinds of things are being done now and in the past. Try to understand why these logos function or do not function.

*It is suggested each student create a logo collection in a digital folder, on Pinterest, etc. that you title **4503 Logo Research**.*

- You must have **at least 10** that are entirely (or almost entirely) **logotype**. These are also known as wordmarks.



- You must have **at least 10** that you admire for the **mark**. Logotype is optional.



Think about the following:

- Does the form appeal to you?
- Does it have solid visual weight?
- How does the space relate to the shape?
- How does the logo complement the product/service?
- What is the style?
 - Is it timeless or is trendy?
 - Is it flexible in its visual identity or does it say only one thing about the brand?
- How does/would the logo work on everything from a business card to an invoice to a social media icon?

If you cannot explain why it's great, then I consider this step as incomplete.

DUE > WHAT • WHEN • WHERE

DUE in threads to Canvas Discussion by **7:30am** on **Tues Jan 30**

LOGO RESEARCH: Logotype/Wordmark

Share **10 samples in 1 post** of strong logos that are entirely (or almost entirely) made of typography. Each student post once.

- Remember the images must be visible in the thread, so do the following:
- Images must be PNG or JPG.
- Upload the image(s). Do not attach them.

- **START: Tues Jan 28**
- **DUE: Tues Jan 30**

Reply

LOGO RESEARCH: Mark

Share **10 samples in 1 post** of strong logos that you admire for their mark. Each student post once.

- Remember the images must be visible in the thread, so do the following:
- Images must be PNG or JPG.
- Upload the image(s). Do not attach them.

- **START: Tuesday Jan 28**
- **DUE: Thursday Jan 30**

Reply

sketches

ROUND 1

Start sketching! Keep all sketches of the entire process through final art.

Present **at least 30** thumbnail sketches (see Intro Lecture for quality expected). Either paper and pencil may be used or Procreate/Fresco on a tablet. *The point of these is to not get too attached to any one logo yet, so do not use any vector programs or typefaces for any more than reference.*

Lightly draw or print out pages (or create a file for Procreate/Fresco) that signify square that are **2 inches x 2 inches**. Create sketches within these.

- **15** must be only (or mostly) **logotype**.
- **15** must be only (or mostly) **mark**.
- No shapes may be drawn around the work to force containment. Be aware instead of visual weight created by the relation of space to shape to make things group and contain.
- Color is not necessary yet for any of these.
- *Include printouts (digital file and/or neatly affixed in your sketchbook) of any inspirational logos if you cannot render tight versions to your liking yet.*

DUE > WHAT • WHEN • WHERE

Images of sketches

DUE in threads to Canvas
Discussion by **7:30am** on
Tues Feb 4.

Sketch sheets/printed

Procreate screens **DUE**
in class on the same day
when class begins.

LOGO SKETCHES: Round 1

Follow directions on Project Sheet. **Each student post once with clear images.**

Remember the images must be visible in the thread, so do the following:

- Images must be PNG or JPG.
- Upload the image(s). Do not attach them.

- **START: Thursday Jan 30**
- **DUE: Tuesday Feb 4**

Reply

Multiple rounds of critique will occur. **4** will be picked and/or new ideas will be suggested.

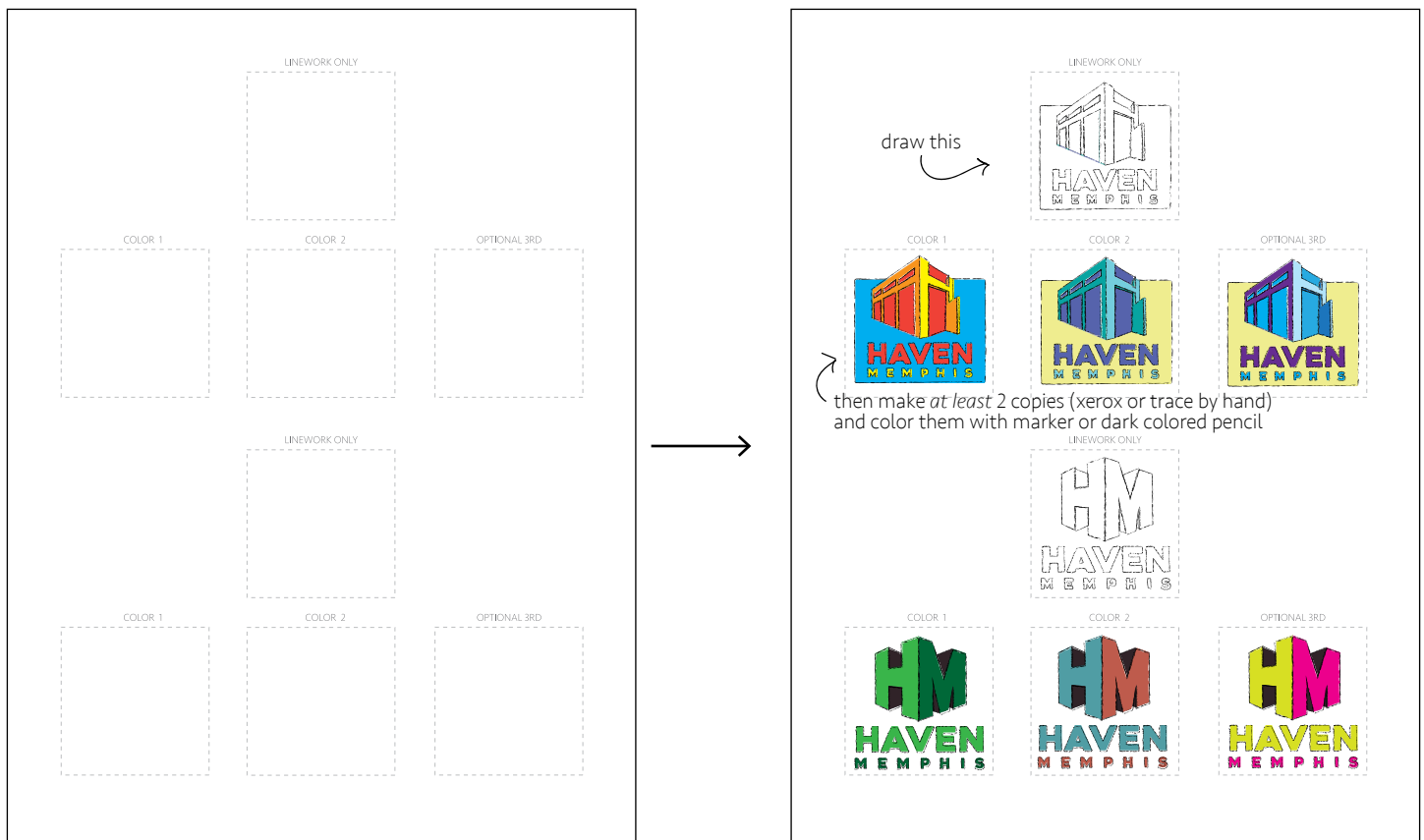
sketches

ROUND 2

At the conclusion of Round 1 sketches, students will also begin the **Visual Identity** project because the two projects should inform each other.

For each of the 4 picks from Round 1, use (or copy) the **LOGO_SketchesRD2_SHEET.PDF** from Canvas and do the following with very tight color sketches.

- *FYI: The space for logo is outlined with a very light dotted line so that the square itself doesn't falsely contain your logo and supply it with visual weight.*
 - **You are rendering these by hand on purpose**, so please do not use vector artwork or typefaces yet (even if/when you do some rough computer work first and then trace it).
 - Avoid making black lines too thick unless the stroke is an intentional part of your design.
 - If your logo can be pulled apart to mark and logotype, please go ahead!
 - Then try 2 separate color variations for each design (3rd box is an optional 3rd try).
- 2 required of each logo x 4 logos = 8 pieces of art (minimum).**



DUE > WHAT • WHEN • WHERE

Images of sketches

DUE in threads to Canvas

Discussion by **7:30am** on

Tues Feb 11.

Sketch sheets/printed

Procreate screens **DUE**

in class on the same day

when class begins.

LOGO SKETCHES: Round 2

[LOGO-Sketches_RD2_SHEET.pdf](#) ↓

Follow directions on Project Sheet. Each student post once with clear images.

Remember the images must be visible in the thread, so do the following:

- Images must be PNG or JPG.
- Upload the image(s). Do not attach them.

◦ **START:** Tuesday Feb 4

◦ **DUE:** Tuesday Feb 11

Reply

Students will begin the **Visual Guidelines** project this week too because the **Logo** and **Visual Identity** projects will formulate the guidelines.

- On **Thurs Feb 20**, a midway critique of **Logo** and **Visual Identity** will occur. There is nothing to upload to Canvas.

We will pick 1 logo and you will create it in vector art using **Illustrator**. If the mark and logotype can be separated, consider that throughout these steps.

Remember that logotype should not be just typing something in with a cool font.

Consider the shape of letters and the shape around, within, and between other shapes. Experiment with separating baselines or positioning letters/words so they just FIT together. Also kerning also always matters on logos. All of these minute details to adjust are also easier when the letters become artwork ([Type : Create Outlines](#)).

Create the following:

Lacuna logo by Trinity Simmons, SPG24



Grayscale: 100% Black (not black build) on white background.
> Gray must be halftone black.



Reverse Grayscale: White on a black background



Full Color*: Full Color on white background.
> Be constrained in your color choices - no more than 3.
> Gradients discouraged.**



Reverse Full Color*: Full Color on black background.
> Could be same colors or a related version that works on black.

**If your color only functions in black, neither full color version would be created.*

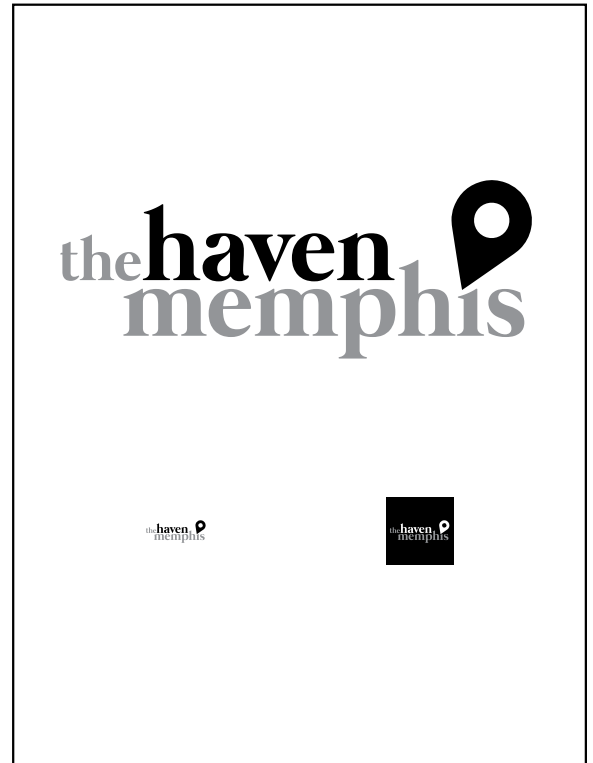
***You may stylize your logo on later mediums like web and social media; however, a logo must first be created with print constraints in mind. Also, gradients are usually just band-aids to try to make a mediocre design look flashier.*

- Do not use any filters that cause your vector art to rasterize.
Check your artwork in [View : Outline Mode](#) to be sure. IF your shape has become a blank box in Outline mode, it is now raster and DPI-dependent. YUCK!
- When you are ready, [Type : Create Outlines](#) any live text.
Do not save your file with live type. Your logo should be completely self-contained.
- If you used a stroke on anything, be sure to [Object : Path : Outline Stroke](#) then [Pathfinder : Unite](#) and clean unnecessary anchor points with the [Direct Select](#) tool.

FINAL FILES

Create the following 8.5 x 11 inches multi-page document in **InDesign** with **placed Illustrator files**. Save the file as **YOUR LAST NAME_Logo.INDD**.

- Grayscale logo within a 7 inch square with no stroke.
- Grayscale logo within a 1 inch square with no stroke.
- Reverse Grayscale logo within a 1 inch black square.



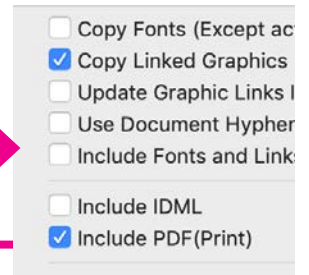
- Full Color logo within a 7 inch square with no stroke.
- Full Color logo within a 1 inch square with no stroke.
- Reverse Full Color logo within a 1 inch black square.



These will be due in the next step when they are applied to mock-ups and added to the InDesign document.

mock-ups

- Place any version(s) of your logo on mock-ups to bring them to life. Free mock-ups will be available in a shared folder. Professor will share via your A-State email. **Download them first before you do anything with the file!**
- Choose any 3 and render them in Photoshop or try Dimension.
- Then flatten the layers, change to 150dpi, and File : Save As a JPG.
- Add 3 more pages to **YOUR LAST NAME_Logo**.INDD and place the JPEG or PNG images in these pages. Adjust any placement via [Object : Fitting](#).
- When finished, File : Package and only include Links and a PDF (Print). **Do not include fonts.** They should not be necessary because all type should have been outlined in the logos!



DUE > WHAT • WHEN • WHERE

Discussion:

PNGs or JPGs **DUE** in Canvas Discussion by **7:30am** on **Tues Mar 4**.

Assignment:

Correctly-named multi-page PDF file **DUE** uploaded to Canvas (Assignment) by **7:30am** on **Tues Mar 4**.

LOGO FINAL ART + MOCKUPS > DISCUSSION JPGs/PNGs

There will be multiple rounds of critique on logos before this day as part of your Visual Identity project. This post is the final work.

See the free mock-up files provided in the SLIDES & RESOURCES module.

Follow directions on Project Sheet. Each student post once with clear images.

Remember the images must be visible in the thread, so do the following:

- Images must be PNG of JPG.
- Upload the image(s). Do not attach them.

There will be multiple rounds of critique on logos before this day as part of your Visual Identity project. This post is the final work.

Follow directions on Project Sheet. Upload the correctly-named multi-page PDF.

For the **LOGO** project, you will be graded on the following:

- Directions were followed accurately with absolutely no errors.
- Presence and active participation in all critiques, lectures, and workshops.
- All shape and space are considered.
- Logo has solid visual weight.
- Logo is not so vertical or horizontal as to be a challenge in placement in multiple platforms, media, and materials.
- The logo speaks in a concise manner in reference to the brand positioning statement.
- The logo is successful within a 7 inch square by having visual weight.
- The logo is successful within a 1 inch square by having visual weight..
- The logo is successful in black ink on white paper).
- The logo is successful in reverse (white ink on dark background).
- The logo is successful in color (if this is an option) on white background.
- *The logo is successful in reverse color (white ink on dark background) if necessary.*
- If logo has combined mark and logotype, logotype works well on its own too.
Mark is not required, though it is encouraged.
Logotype is required, whether that is on its own or accompanies a mark.
- Vector artwork created correctly in Illustrator.
- Raster mock-up files created correctly in Photoshop or Dimension.
- Ambition - How much did you challenge yourself? Did you plan your time well?
- Cleanliness and Presentation.
- Participation in critique.

SECTION 2 MENU

visual identity

REQUIREMENTS+SPECS

STEPS

- RESEARCH
- ROUND 1: SKETCHES
- ROUND 2: DIGITAL SKETCHES
- MOCK-UPS
- FINAL WORK

RUBRIC

requirements +specs

Specs ["specks"] = specifications. A specification often refers to a set of documented requirements to be satisfied by a material, design, product, or service

A traditional print identity system consists of at least a letterhead, business card, and envelope.

Business cards should also usually stay within the standard size because things like business card holders or wallet pockets are designed for this. Square business cards are cool and one could claim the odd size will make them stand out, but it is also fair to say that thought is awful precious and the card will end up being folded anyway to fit.

NOTE: I suggest you design your business cards first, as they are the most challenging.

Letterhead should stay the traditional size because reams of paper come pre-cut in this size, personal printers are designed to handle traditional sizes, and the envelopes that are then used to mail these letterhead respond to a standardized mailing cost. For example, as cool as square envelopes are, they are more expensive to mail than traditional #10 envelopes.

Envelope specs are provided only if a student wishes to design this for extra credit.

The main reason for a student to do this is so the traditional mock-up of all three elements looks complete.

MEASUREMENT ABBREVIATIONS

- in. | in | " = inches
- ft. | ft | ' = feet
- cm. | cm = centimeter
- mm. | mm = millimeter
- pt. | pt = point (type or stroke)
- lb. | lb = pound (weight of paper)
- px. | px = pixels
- dpi/ppi = dots per inch/pixels per inch (resolution)
- w x h = width x height or l x w = length x width >> usually the same thing in 2-D

BUSINESS CARD SPECS

2 in. x 3.5 in.* • portrait or landscape •

double-sided optional, but orientation consistent

see next page >>>

- * You can design folding, die-cut, or the “half-size” 1 in. x 3.5 in. business cards – as long as **the final size fits within these specs**, but be aware of your budget and the fact these must be printed professionally. Beware some luxury cards like Luxe that are larger than this size. Also speak with Prof. Nikki if you want to do a square card, as these are often printed larger than 2 x 2.

>> Information required:

Logo

Personal name (if not in logo)

Website (www. is optional; no http:, etc.)

Phone number

Email address

Socials: Instagram: @username; LinkedIn: @username; Behance: @username

>> Information optional:

Job title

Street address is optional, but not encouraged.

Other social platforms on which you know you will be active.

>> Do not include:

A picture of yourself. Unless you go into real estate, insurance sales, modeling, or acting, do not put your picture on your card while you are in this country.

LETTERHEAD SPECS

8.5 in. w x 11 in. h

>> Information required:

Logo

Website (be consistent with business card)

Socials: Instagram: @username; LinkedIn: @username; Behance: @username

>> Information optional:

Personal name (if not in logo)

Job title

Phone number

Email address

Street address is optional, but not encouraged.

Other social platforms (be consistent with business card)

>> Do not include:

A picture of yourself. Ever.

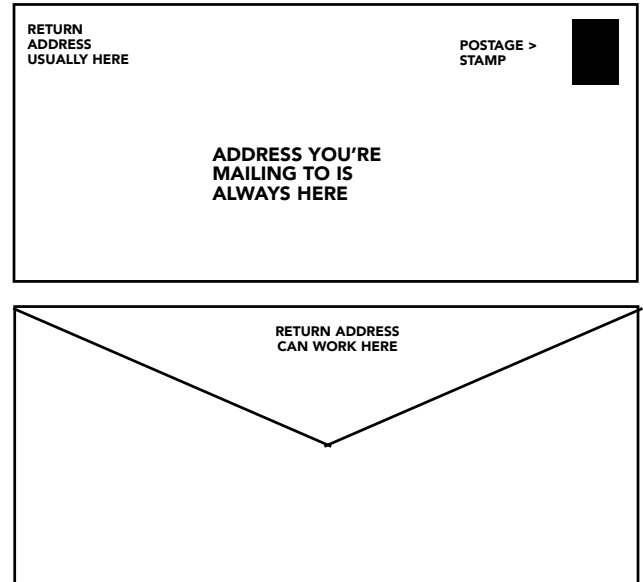
ENVELOPE SPECS (EXTRA CREDIT)

#10 Envelope, which is 9.5 in. w x 4.125 in. h

See [here](#) for more information about sizes and cool flap options.

Note: if you do not use a #10 envelope, you will need to defend it to me. I will request your new size of letterhead and how you will print it on a personal printer, as well as a price breakdown on the cost to mail. For example, square envelopes are cool, but require extra postage.

Also understand [how envelopes work in this country](#) and what must be left blank when printed so it can be filled in later. If you want to bulk mail envelopes, understand this too.



>> Information required:

Logo

Return address or P.O. Box

>> Information optional:

Personal name (if not in logo)

is highly suggested, though optional

Job title

Website (be consistent with business card)

Socials: Instagram: @username; LinkedIn: @username; Behance: @username

Other social platforms (be consistent with business card)

>> Do not include:

Phone number

Email address

A picture of yourself. Ever.

>> Tips for return address:

- Keep the return address an 8-12 pts. font that follows your other identity.
- The mailing address area is left blank, but you may use a fake one to show how the design works. If you do this, the type is larger than the return address.
- Avoid any scripts for this, as it may confuse the postal scanning machines.
- You do not need to type it in all caps, as the postal system requests. Type is already more legible than handwriting.
- You can place your return address on the front left side or the back closing flap.

Some [informal research](#) shows the latter is becoming less accepted by USPS, especially in light of cut-backs. I also could not find any directions from USPS explaining the back flap as an option for #10 envelopes, but also nothing stating it was no longer ok. ????. You decide. You won't be printing these, but they are important to show designed.

Research what others are doing for inspiration and to understand how these elements work individually and as a complementary system. Here is a start, though not all of these relate to envelopes for mailing in the U.S..

- [The 20 best business card designs](#)
- [19 of the Best Business Card Designs](#)
- [Letterhead examples: 20 case studies to inspire you \(Canva.com\)](#)
- [The Best Letterhead Examples We Could Find \(Print Magazine\)](#)
- [The One Show: Brand Identity 2023 Winners](#)
- [2023 GDUSA Inhouse Award Showcase](#)
- [16 Stylish and Unique Envelope Design Ideas](#)
- [21 Creative Envelope Designs That Impress](#)
- [15 Creative Envelope Design Ideas & Examples for Inspiration](#)

To find more, Google things like "award-winning identity system", "award-winning brand identity", and "award-winning brand collateral". You can be more specific too by searching "cool business card ideas". Also check the source because anybody can claim to sell "award-winning" letterhead templates just because they can use a computer.

- Find **at least 20** samples that speak to all or part of an identity system. Create a collection in a digital folder or on Pinterest so you can share them on Canvas all at once when required.

DUE > WHAT • WHEN • WHERE

DUE in Canvas Discussion
by **7:30am** on **Tues Feb 4**.

VISUAL IDENTITY SYSTEMS: Research

Each student share **20 samples (images)** of visual identity systems in **1 post**.

Choose 1 of the following options:

- **PREFERRED OPTION:**

Start a Pinterest page (or similar) that can be shared. When finished, share the URL in **1 post**.

Or post once with all 20 images (JPGs or PNGs) uploaded (not attached) in 1 post.

- **START: Thursday Jan 30**
- **DUE: Tuesday Feb 4**

Reply

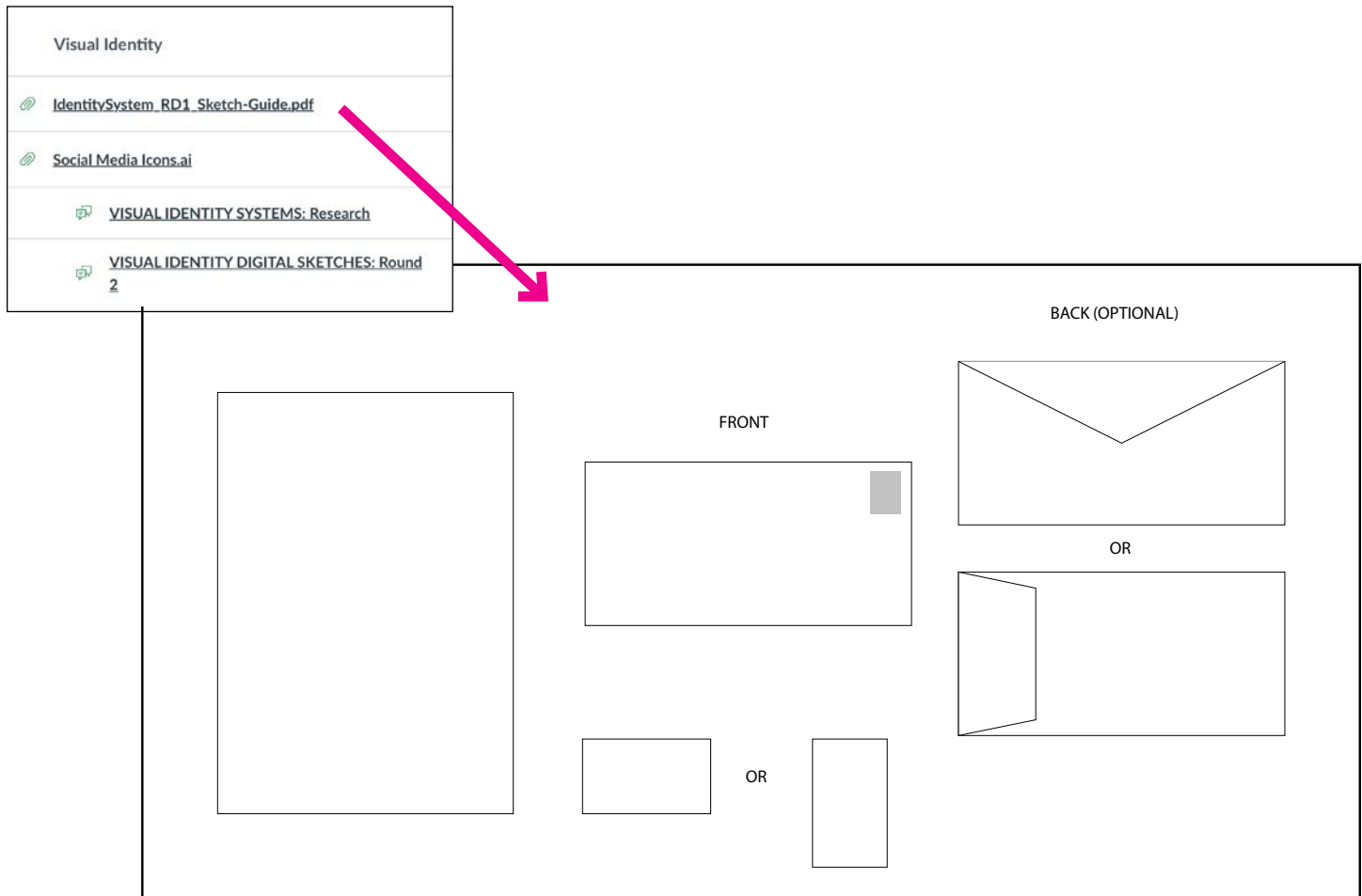
sketches

ROUND 1




Begin to sketch ideas for business card and letterhead, as they must relate to each other.

Consider **placement of required elements**, orientation of business card, color of ink(s), color/texture of paper, print treatments like embossing or foils (and costs for this), and how each form will be used. After student has completed plenty of preliminary thinking, refine **at least 10 sets** (each set includes letterhead and business card (envelope optional)).

- Full-size is not necessary, but **correct proportions** are. Open this vector file and move the shapes around, removing what you don't need.
 - For example, you only need 1 card orientation.
 - If you want to do a double-sided card, just duplicate 1 of the boxes.
Avoid changing orientation when turning card over.
 - You only need the front of an envelope if that is where you place the return address. If you place the return address on the back, you only need whichever flap you choose.
 - *This file is available on Canvas. >>*



REMEMBER:

- Visual hierarchy should control the read.
- Some pieces can be repeated amongst sets.
- Student may use computer, paper and pencil, and/or VERY tight sketches on paper or Procreate/Fresco – or even a mix of these.
- Color is required to consider and explain why it was or was not used.
- Actual fonts are highly encouraged to use. If lines are drawn instead to emulate typography, leading awareness and alignment must be shown.
- Socials: Instagram: @username; LinkedIn: @username; Behance: @username
- *Include printouts (digital file and/or neatly affixed in your sketchbook) of any inspirational logos if you cannot render tight versions to your liking yet.*

When finished, make all images of your work a PNG or JPG to upload separately OR create one multi-page PDF of all work. Upload on Canvas (see below).

DUE > WHAT • WHEN • WHERE

DUE in class on **Thurs Feb 13**. Nothing is due on Canvas.

At least 10 sets tightly rendered in one of the ways listed. Professor will discuss with students in groups, so each student should be able to easily share files.

- If computer used, make 1 multi-page PDF instead of 20 separate files or 20+ artboards.
- If Procreate/Fresco used, ORGANIZE YOUR FILES. Do not waste our time as you try to organize how you drew things. Consider instead to take screenshots and place them all in one multi-page document.
- If you did by hand, work must be rendered perfectly with a ruler and color.

digital sketches

ROUND 2

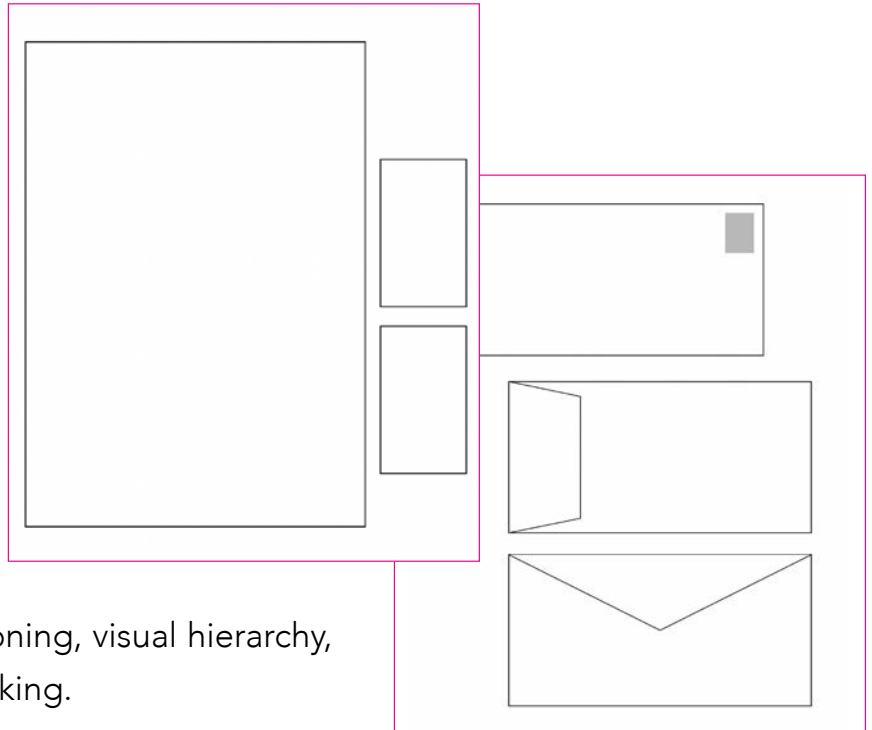
Students should continue to revise the **10 Visual Identity sets** on the computer in either Illustrator or InDesign. (Logo, Visual Guidelines, and Budget are refined at the same time, as they should inform each other.) **For each set:**

- **REQUIRED:**

1 letterhead + 1 business card
(remove 2nd side if not using)

- **OPTIONAL:** Envelope

- » Do sets at full-size to specs.
- » Some elements may/should be repeated amongst sets.
- » Color is required unless your brand demands only grayscale.
- » Fonts must be used.
- » All typographic choices should be finalized - alignment, color, positioning, visual hierarchy, leading, and possibly kerning/tracking.



When finished, make all images of your work a PNG or JPG to upload separately OR create one multi-page PDF of all work. Upload on Canvas (see below).

DUE > WHAT • WHEN • WHERE

DUE in Canvas Discussion by **7:30am**
on **Tues Feb 18**.

Review and discuss in class.
1 set will be picked to finalize.

VISUAL IDENTITY DIGITAL SKETCHES: Round 2

Note: this is the second round of sketches. The first round doesn't have any required documentation on Canvas. FYI: The first round of sketches starts on Tuesday Feb 4 and is due on Thursday Feb 13

[IdentitySystem_RD2_DigitalSketches-1.pdf](#)



Each student share their **10 sets of visual identity** in **1 post**. See project sheet for rules.

Take screenshots or export to PNG/JPG and upload image (don't attach). Make the work easily viewed in a Canvas discussion.

mock-ups

As the artwork is getting its final touches, put it into mock-ups to be sure they function and appear as hoped.

DIGITAL MOCK-UPS

These test the aesthetics of the set and how they appear together. Student may either use free digital mock-ups (see in the mock-ups mentioned for Logo) or try using Dimension.

TANGIBLE MOCK-UPS

Physical mock-ups (or “dummies”) are integral to understanding how these elements work.

BUSINESS CARD:

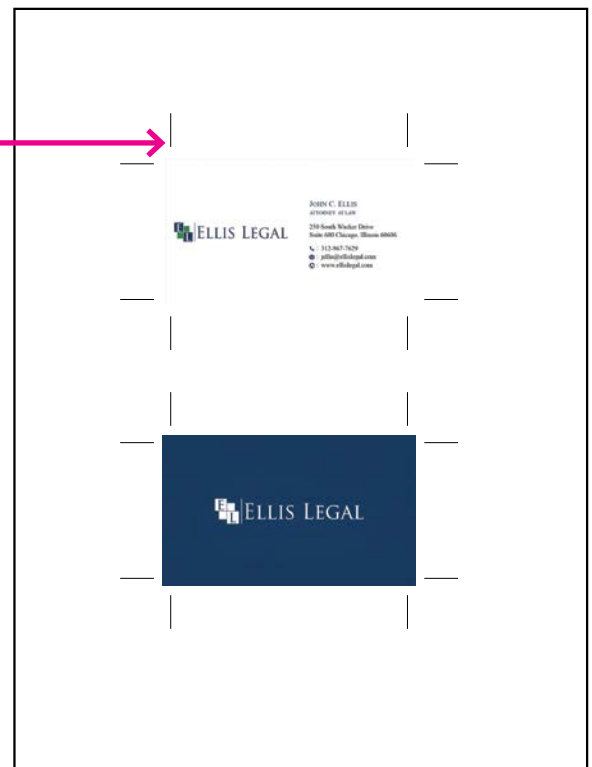
STEP 1:

Print out business card. **NO outlines around the cards themselves.** Instead, use **crop/trim marks.**

- It is preferred to print on a heavier stock of laser-printer paper, but don't do this to school printers without first checking with professor.
- Paste front to back if double-sided. Don't try to align the print sides on 1 piece of paper using a personal printer. (Also pasting 2 normal pages together will simulate a heavier paper weight, which is ideal!)

STEP 2:

Then cut down to size. Touch it. See how you engage with it. Now give it to someone else and say nothing. Just watch them and see what they do with the card.



LETTERHEAD (EXTRA CREDIT):

This is a bit more difficult to be exact if colors were included outside of margins of a personal printer. Because this class does not work with actual paper stock, it is also not as useful. However, using the letterhead by placing information on it is an important test that will occur with the Visual Guidelines, Cover Letter, and possibly the Resumé projects.

1. Print out at **actual size (100%)** on normal paper.
 - **If the design does not have color outside of the margins:**
Print on Letter size (8.5 in x 11 in) paper and do not include trim marks.
 - **If the design uses any color outside of the margins of your printer:**
Print to the next size up (probably Tabloid 11 in x 17 in), include trim marks, and cut down to size.

DUE > WHAT • WHEN • WHERE

~~Bring any tangible mock-ups to class with you when requested or whenever you would like guidance or critique.~~

Progress check-ups/Q&A will occur on all of the following scheduled days.

Students should show up to class with work printed, as LIB-340 is open when class is scheduled to begin at 8:00am.

- **Thurs Feb 27**
- **Tues Mar 4**
- **Thurs Mar 6**
- **Tues Mar 11**

The final work is **DUE 8:15am** to discuss in class on **Thurs Mar 13**.

Nothing is due on Canvas, but be sure you document this step for your Behance!

DUE along with with final artwork. See next step. 

final work

Final artwork must be completed in Illustrator or InDesign.

If built in Illustrator:

- **YOUR LAST NAME_Visual_Identity**.AI with multiple artboards
- Each Artboard Size is to spec of piece. In other words, one artboard is 8.5 in x 11 in and one is the size of your business card. (Extra credit to spec too.)

[See here for how to do this.](#)

- Add more artboards and place the JPEG or PNG images so they fit on the page(s).
- When turned into Canvas, File : Save As **YOUR LAST NAME_Visual_Identity**.PDF.

If built in InDesign:

YOUR LAST NAME_Visual_Identity.INDD with multiple pages

- Each Page Size is to spec of piece. In other words, one page is 8.5 in x 11 in and one is the size of your business card. (Extra credit to spec too.) [See here for how to do this.](#)
- Add more pages and place the JPEG or PNG images in these pages. Adjust any placement via Object : Fitting.
- When turned into Canvas, File : Export as **YOUR LAST NAME_Visual_Identity**.PDF.

DUE > WHAT • WHEN • WHERE

Discussion:

PNGs or JPGs **DUE** in
Canvas Discussion by
7:30am on **Thurs Mar 13**.

Assignment:

Correctly-named
multi-page PDF file
DUE uploaded to
Canvas (Assignment) by
7:30am on **Thurs Mar 13**.

VISUAL IDENTITY FINAL ART + MOCKUPS >> DISCUSSION JPGs/PNGs

See the free mock-up files provided in the **SLIDES & RESOURCES** module.

Follow directions on Project Sheet. **Each student post once with clear images.**

Remember the images must be visible in the thread, so do the following:

- Images must be PNG or JPG.
- Upload the image(s). Do not attach them.

Follow directions on Project Sheet. **Upload the correctly-named multi-page PDF.**

For the **VISUAL IDENTITY** project, you will be graded on the following:

- Directions were followed accurately with absolutely no errors.
- Presence and active participation in all critiques, lectures, and workshops.
- All research completed as asked on time, every time.
- Visual Identity complements logo and brand.
- Ideas successfully conveyed per objective.
- Work makes sense per its purpose and audience.
- High-quality sketches Round 1 completed as asked on time.
- High-quality digital work provided for Round 2 completed as asked on time.
- Digital and physical mock-ups completed on time.
- Craft on physical mock-up is completed well. (see syllabus)
- Awareness of typography.
 - > Kerning and Leading are explored.
 - > Size of type makes sense for medium and audience.
- Professional information supplied when asked.
 - > Brand name if different than actual name
 - > Website Domain
 - > Email Address
 - > Instagram icon and @username >> *must be valid*
 - > LinkedIn icon and @username (your actual name) >> *must be valid*
 - > Behance icon and @username (your actual name) >> *must be valid*
- Required professional information displayed on collateral to spec.
- All material built to spec. (Or approved by Prof. Nikki for alternative sizes.)
- Ambition - How much did you challenge yourself? Did you plan your time well?
- Cleanliness and Presentation
- Participation in all critiques.

budget

DIRECTIONS

RUBRIC

directions

Having a plan is important and part of a plan is to have a budget. Also by learning how much important business supplies/fees cost, you gain knowledge to use when you suggest business solutions to a client. *A client always cares about money.*

This project is easy and most of the information is supplied for you. It is still important and will be part of your final Brand Book. Therefore, **do this in InDesign, Word, a Google Doc, etc. where you can create hyperlinks to information sources and make an interactive PDF.** Name the file **YOUR LAST NAME_Budget.**

REQUIREMENTS FOR 2025

In previous years, students had to research paper stock and costs because letterhead and mailing material were required. Stickers, rubber stamps, and even merchandise like t-shirts were also considered. However, this year only requires the budget research for business cards and a website. Because paper weight samples cannot be properly researched, student must only get cards printed at a specialty shop instead of using an inkjet printer and "card stock".

BUSINESS CARD COST RESEARCH

Find **3 sources** for **printing and shipping** of the following: **100 minimum** Business Cards, single-sided, full-color, no bleed (or adjust to the exact design you will complete). List hyperlinked source URL and/or details paper weight, coating, etc. Example Sources to Google:

- **VistaPrint** 16pt. SoftTouch
- **VistaPrint** Standard Business Cards Premium
- **Moo** Luxe Business Cards
- **Jukebox** Matte Premium Value 16pt Cards
- **Staples** Ultra Thick Cards

WEBSITE COST RESEARCH

See information from [Portfolio Sites](#) project. Find the cost of what is needed per your abilities. **This is required even if you do not end up building a personal site.**

Most of you will build a CMS site, do the following:

- Cost for CMS with host space and custom domain for at least **3 sources**.
 - List domain name with each.
 - List anything else that comes with the price.
- Information for the **same 2** CMS sources when the cost is free.
 - List the free domain name.
 - List any significant differences – especially ads or required personal information they sell to other companies.

OR if you are going to code your own site, do the following:

- Cost for [host space](#) and [custom domain](#) for at least **2** sources. (+1 more extra credit)

DUE > WHAT • WHEN • WHERE

Assignment: Correctly-named multi-page PDF file **DUE** uploaded to Canvas (Assignment) by **7:30am** on **Tues Feb 11**.

Follow directions on Project Sheet. **Upload the correctly-named multi-page PDF.**

- **START:** Tuesday Feb 4
- **DUE:** Tuesday Feb 11

For the **BUDGET** project, you will be graded on the following:

- Directions were followed accurately with absolutely no errors.
- Presence and active participation in all critiques, lectures, and workshops.
- Interactive PDF links to sources.
- Sources are viable.
- No misspellings. SPELL CHECK.
- Business Card budget complete per correct specifications.
- Website information complete per correct specifications.
- Ambition - How much did you challenge yourself? Did you plan your time well?
How much research did you do?

portfolio sites

[WEBSITE](#)

[BEHANCE](#)

[RUBRIC](#)

website

The web must be respected for what it is, which is not a tangible, linear read like print. A designer must understand that web is an entirely different medium, but that it still lives with consistency under the visual branding. In today's world, the site must also be responsive.

A website live by the end of the semester (see schedule). This site is part of both GRFX-4503 and GRFX-4803.

"THE INTERNET"

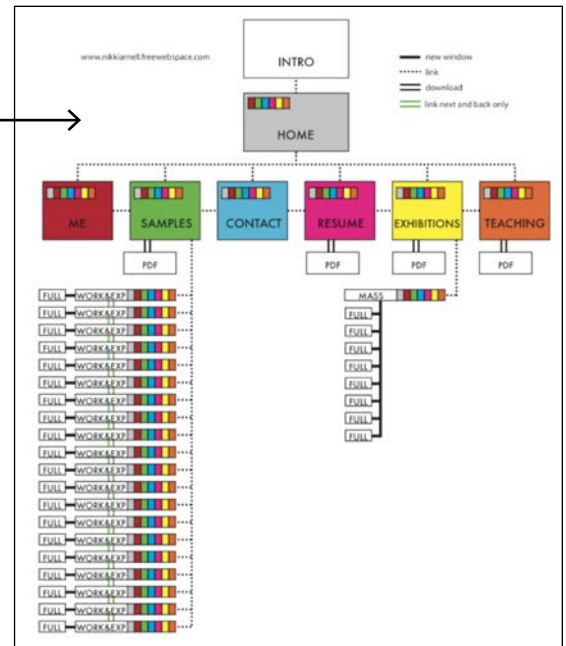
- [Costs for a website to be live require server space \(a hosting account\) and a domain \(URL\)](#). These are both usually paid per year, together or separately.
- You may do this via a [CMS](#) site like Wix or build your own site.
 - If you use a CMS, you have to pay in some way if you also want a custom domain. *Lots to discuss here. The goal is to have a site live as long as you are using your professionally printed business cards, but also not go broke before you get a job.*

REQUIRED

- The site must be [responsive](#). Responsive websites use fluid layouts that adjust to the size of the screen, so the content is consistent whether you view it on a desktop, tablet, or mobile device.
- The site must have (at least) the following sections. These sections may be reworded:
 - **Home** - *This section can combine with another.*
 - **About** ^ *For example, the About page can also be the home page.*
 - **Resumé** - *Resumé on page AND available as a downloadable PDF.*
 - **Work** - *Design portfolio (+ optional additional sub-sets of portfolios if you are also an illustrator/photographer/etc...or just do this after class is over)*
>> MINIMUM: all pieces approved in GRFX-4803, but not shown in a linear manner.
 - **Contact - Email • Phone • Socials** (*Instagram, LinkedIn, Behance minimum*)
> All except phone number are likely placeholders when this project begins, but update site as Sections finish.

EXTRA CREDIT

- It is suggested (+**extra credit!**) you create a **sitemap/navigation map** whether you use a CMS or code your own.
- If you code your own site or significantly transform a CMS site's template, it is encouraged to also do (at least) a medium-fidelity **wireframe**.



DOMAIN

- The domain must relate to your **brand name** or some version of your **actual name**.

TO BUY YOUR DOMAIN

- It is extra credit and highly encouraged that you do pay for a domain name; however, don't bother if you aren't going to pay for it again a year from now.
Is your desired domain name even available? [CLICK HERE](#)
- For example, I created [this very simple site](#) for a client that needed responsive CMS they could later adjust when needed. I wanted to be able to build my design vs. using any old template, so I used Wix's great interface (very customizable!).
 - » The domain was purchased with the site and no ads for a year from Wix.
BUT if you view the code, you can see it's CMS by Wix.
 - » The **.info** was also much cheaper (and available!) than the **.com**.

Remember that if yours is just like one that exists and this person is a designer (www.derekdesign.**com** vs. www.derekdesign.**net**), you might give business to them on accident. Is it worth it? Maybe. You decide.

OR **NOT** TO BUY YOUR DOMAIN >>>>>

- You may use a site that adds something easy to the end of it if it means you will keep your site live for longer than a year.
 - For example, Adobe Portfolio (part of the Creative Cloud) will allow for a customizable domain with “myportfolio.com” on the end. For example, <https://derekdesign.myportfolio.com>. However, please remember that it will only stay up as long as you pay for an Adobe membership. Really think long-term about this.
 - Other free CMS sites are available, but free domains will have their brand in the URL. For example:
 - Wix (free) - I did not pay for the domain of the 2019 Portfolio Review site I built. <https://arnellnikki4.wixsite.com/portfolioreview>. The domain is so ugly that I used a [tinyurl](#) conversion for the event publicity, but that wouldn't work well for your needs.
 - Wix (not free) - <https://www.viscomm.info>.
 - I used a free Weebly site for the blog I created with Prof. Vickrey and I traveled to Istanbul, Turkey on a grant. <http://istanbul14.weebly.com>.
 - Square Space would be something like <https://derekdesign.squarespace.com>.
- » **JUST MAKE SURE THAT WHATEVER YOU USE, THERE ARE NO ADS LITTERING YOUR SITE!**

DUE > WHAT • WHEN • WHERE

Preliminary Website URL **DUE** in Canvas Discussion by **7:30am** on **Tues Feb 11**.

Final Website **DUE** in Canvas Discussion by **7:30am** on **Tues April 22**.

WEBSITE URL - PRELIMINARY

Paste in the URL of your personal site's home page. If final domain is not present yet, that's ok.

- Server space claimed and (preliminary domain) URL post:
 - **START: Tuesday, Feb 4**
 - **DUE: Tuesday, Feb 11**

See project sheet for details on this project and its development alongside GRFX-4803. Final website is **DUE: Tuesday, Apr 22**

Reply

WEBSITE URL - FINAL

Paste in the URL of your personal site's home page with the correct domain name. (If you had the name correct in the earlier post, please paste the URL in this thread again.)

See project sheet for details on this project and its development alongside GRFX-4803. Final website is **DUE: Tuesday, Apr 22**

Reply

PORTFOLIO SITE TIPS:

- **“BUT MY MOM SAID I’M A GREAT PAINTER.”**

Remember to keep things simple. **If you’re not going to exhibit or sell your studio artwork, then consider not including it.** In my experience, just because your friend said you’re a great painter, doesn’t necessarily mean you’re a good enough painter to put your work next to your professional design work. However, if you have some serious skill in photography, illustration, painting, etc. that really complements your design, consider including that as a separate section from your design work. MAYBE. Most of the time, that studio work can be placed into a piece of graphic design that you can then explain you have created.

- **• TONE:**

You can be more personable in the website. Remember all the way back to your Brand Positioning Statement...does the tone of your site line up with the brand? Who are you targeting? Though you may be reaching the creative crowd, you are also selling to a group of rational, business-minded folk.

- **© COPYRIGHT ISSUES:**

There is only so much you can do to protect your work. See what is out there and see what others have done, which is often not much. Adding a watermark to your work ruins your work. If you know how to lock your work, it doesn’t help because anybody can take a digital capture of it. Adding a line about copyright is a nice addition, but is simply a reminder. If you have done work that has been produced for larger clients, it is often protected through this client. And finally....sorry to sound mean....but is your work really that worth protecting? Is it really that original?Really?

Creating concept work for brands is common. You do not need to credit Coca-Cola (for example) for creating a made-up campaign. *They will serve you with a “cease and desist” order if their legal department doesn’t like it, which would only require you to remove it. That’s not likely, but an ironically flattering possibility. If you’re unsure, talk to me.*

- **....SO ABOUT THOSE PHOTOS YOU USED IN YOUR LAYOUT....**

Also others’ copyright issues >> If you have used somebody else’s photograph in a piece you have created for your portfolio work, it must be a stock photo you have paid for or know there are no fees to use. DO NOT use just any photograph you grabbed online that doesn’t belong to you. If you used somebody else’s photograph who know this, then be sure to credit them on your site.

• HOW TO BEST SHOW WORK

- **Explain your process** when possible. This could be via process books or explained in captions on a normal site. This is a required part of your Portfolio Capstone class.
- Samples of **books** should have a link to a site like issuu.com or similar. Scroll to the bottom of the price page for free >



- Build an **app prototype**! Figma or Adobe XD make this very easy and will supply the prototype with a URL. Then use QuickTime (or similar) to do a screen recording of you using it. **SHOW BOTH THE PROTOTYPE URL and the movie.**
- Same with **website(s)** you've built. If it's almost completely from a template, be careful. Make sure you've made it YOURS. Include the link, but be sure it opens on a new page. Don't lead your viewer away from your portfolio site!
- If you have a **game**, supply a link if there is a prototype. More likely, you will need to create a movie of the game being used, then upload the video to that site or do via YouTube.
- **Packaging** > Show these on mock-ups. It's also suggested to use Dimension or similar only if the 3-D mock-ups are good. Then use QuickTime (or similar) to do a screen recording of you moving the object around in the 3-D space.
- **Augmented Reality** > see the possibilities online. Like a digital prototype, it would be best to do a video and/or screen recording of both the trigger and the AR produced. For Adobe Aero > also, include the trigger image with directions and the Aero URL.
- Other? Ask and discuss with professor in class! :)

[Behance](#) is a social media platform owned by Adobe, which claims “to showcase and discover creative work.” It is also free. **This site is part of both GRFX-4503 and GRFX-4803.**

REQUIRED

- **Behance domain name created relates to brand or personal name.**
- **Don't use your present Adobe ID to sign up for this page** if you are not going to continue paying a subscription when you graduate. Behance is still free. Your Adobe ID is also likely tied to your A-State address, which will disappear when you graduate.
- **Set up your profile** so that it relates to your brand and/or is about you as a person. Use either a picture of yourself or your logo. Fill in any information, including a bit about you or your brand, link to your personal website, and social media links for (at least) Instagram and LinkedIn (*placeholders until Section 4 is completed*).
- **Upload your work!** This will probably be the same as what is on your personal site. Therefore, it's a MINIMUM 10-12 “pieces” per Portfolio Match approved in GRFX-4803. Behance does not allow any PDFs (*only JPG, GIF, and PNG are allowed*), so find other ways to show multi-page print work. Mock-ups encouraged for all of your artwork.
- If you have a Behance site from earlier in school, either update it or start something completely new. **If you want artwork that isn't graphic design, this is ok; however, DO NOT include artwork that isn't portfolio quality.**

DUE > WHAT • WHEN • WHERE

(New) Behance URL and Profile
DUE in Canvas Discussion by
7:30am on **Tues Feb 11**.

FYI: Final Behance site
DUE by **Tues April 22**.

(NEW) BEHANCE URL

Paste the URL of the home page of your (new) Behance page.

- Page start and URL post:
 - **START: Tuesday, Feb 4**
 - **DUE: Tuesday, Feb 11**

See project sheet for details on this project and its development alongside GRFX-4803.

Reply

For the **PORTFOLIO SITES** project, you will be graded on the following:

- Directions were followed accurately with absolutely no errors.
- Presence and active participation in all critiques, lectures, and workshops.
- Ambition - How much did you challenge yourself? Did you plan your time well?
- Participation in critiques.

WEBSITE:

- No ads are visible on site (other than those you've created for your own portfolio).
- Domain name created relates to brand or personal name.
- *LOTS of Extra credit: Domain name purchased.*
- *Extra credit: Sitemap/wireframe completed.*
- Downloadable PDF of resumé is interactive is not more than 5MBs
(FPO until Resumé completed).
- Downloadable PDF of resumé is not more than 5MBs
(FPO until Resumé completed).
- Link to Behance (new one created for this class).
- Social media links to (at least) Instagram and LinkedIn.
(FPO until Section 4 completed).
- Portfolio work on site uses mock-ups and/or clear photos when possible.
- Portfolio work has captions when possible.
- MINIMUM 10-12 "pieces" per Portfolio Match approved in GRFX-4803
- Communication skills displayed in order to express brand tone.
- Site is responsive.
- Site loads quickly and easily.
- Misspelling = F
- No grammatical errors.
- Materials support brand positioning statement.
- Website easy to navigate.
 - Menu bar is visible at all times
 - Menu contains at least some version of:
Home About (w/ Resumé PDF) Work Contact
- Logo is located at the top of the page. >>>

- Colors and typefaces proper for web medium, but respond to Visual Guidelines if possible.
- Website live and easy to load.

BEHANCE PAGE:

- Domain name created relates to brand or personal name.
- Profile and information true to brand.
- Profile links to personal website.
- Profile social media links for (at least) Instagram and LinkedIn
(FPO until Section 4 completed).
- About information completed. No misspelling. Correct grammar.
- MINIMUM 10-12 “pieces” per Portfolio Match approved in GRFX-4803
- Portfolio work on site uses mock-ups and/or clear photos when possible.
(Only JPG, GIF, and PNG are allowed on Behance.)

references

directions

Finding valuable references is of the utmost importance for job acquisition. This means considering who you should ask, then asking them if they would be a reference, [making sure you know what they would say about you](#), finalizing all means of communication with said references, and finally, listing the information on branded material that goes along with the other visual identity collateral. This References project will require all but the last step, which is simply formatting the information and will be due when the final work for the Resumé project is due in Section 3. *References do not go on your resumé, but the two pages often travel together.*

CHOOSING YOUR PROFESSIONAL REFERENCES

Without question, your references should be people with whom you've actually worked on a daily basis within the last 3-5 years. They should be people who know you and are familiar with your job performance. Beyond job experience, performance in clubs and fraternities/sororities, volunteer organizations, and student groups are all also valuable—and will continue to be after you have more actual job experience. Even more importantly, they should be willing (and able!) to talk to prospective employers or its agents when contacted.

"Your references are your personal evangelists—they should know you very well and be able to speak about your qualifications for the job you're pursuing.

'Former supervisors aren't necessarily the best references since so many companies have policies prohibiting supervisors to share them,' says Christina Murphy, PHR, adjunct professor at Touro College's Graduate School of Business.

Instead, she advises selecting people who are intimate with your work and skills.

'Individuals with whom you have worked closely can make excellent references, including former clients, teammates, professors or community leaders...

If you're concerned about what your references might say about you, have a reference-verification service check your references first [in the future].

'A single negative reference can damage a candidate's prospects for future employment,' Shane says.

Unless an employer requests otherwise, **professional references are preferred over personal references, such as family, friends and neighbors, whom reference checkers will know are biased.**" - [source](#)

SO WHERE DO YOU START?

- Do you work somewhere? *(At this point, that could be retail, waiting tables, etc.)*
Assuming he/she/they would say good things about you, can your supervisor talk about you if contacted?
- Have you interned anywhere? Assuming he/she/they would say good things about you, can your supervisor talk about you if contacted?
- Do you have a long-time client – or one client with whom you worked on a significant project – who would say good things about you?
- Are you part of any groups or clubs on campus or in the community? This could be in Jonesboro or another location like your hometown or a place you work in the summer.
- Have you done work during any breaks, like help at a youth camp or volunteer for your church/temple/mosque/etc to help the community or manage groups?
- Are you a member of a sorority or fraternity that does philanthropic projects?
- Have you organized any fundraising projects/events?
- Have you managed people in any professional context?
- Professors are good to include for now, but no more than 1 professor is allowed for this project. Prof. Nikki does not count as a reference for this project, so please don't ask. *(You can ask me for after this class, but it won't count for this project.)*
- Do not ask anyone to whom you are related unless you also know them in a context beyond familial. Even then, this should be avoided – especially if it is immediate family.
 - » *Note: Sometimes international students have specific challenges with finding a wide breadth of references because they have not been in this country for long, they have little to no work experience because of legal regulations and/or time commitments, and their references back home may not speak English (and count on only English being acceptable in America). If you are an international student and have problems like these, please speak with Prof. Nikki soon.*

HOW MANY REFERENCES?

It is ideal to have a pool of references, allowing you to pick which are best in relation to a certain type of job. However, you will soon find that locating dependable references is not as easy as it seems and none of you have years of experience yet. Therefore, **this project only demands 3.**

WHAT INFORMATION IS NEEDED?

- **First and last name** (and honorific, like Dr., if available)
- **Job Title**
- **Employer**
- **Business Address**
- **Email**
- **Telephone Number** > direct line or cell phone; include **area code**
(+ country code if not U.S.)
- **Relationship to you** (like supervisor, professor, etc.)
- **What you think they would say about you and why they are a strong reference.**
^^ This last one is only for Prof. Nikki and this project. Do not include it on your final reference sheet that you will turn in with the resumé.

For the first part of this project, it is only required to show the information written in some way that creates a PDF. This could be InDesign, Word, a Google Doc, etc. Save/Export the file as **YOUR LAST NAME_References**.PDF. This information will be applied as an additional page of information that pairs with your resumé in the Resumé project (Section 3).

BE ABSOLUTELY SURE ALL 3 ARE GOOD REFERENCES, AS THEY WILL LIKELY BE CALLED AT SOME POINT DURING THE SEMESTER TO BE CHECKED.

DUE > WHAT • WHEN • WHERE

Assignment: Correctly-named multi-page PDF file **DUE** uploaded to Canvas (Assignment) by **7:30am** on **Tues Mar 4**.

Follow directions on Project Sheet. Upload the correctly-named multi-page PDF.

- **START:** Thursday, Feb 6
- **DUE:** Tuesday, Mar 4

For the **REFERENCES** project, you will be graded on the following:

- Directions were followed accurately with absolutely no errors.
- Presence and active participation in all critiques, lectures, and workshops.
- Answers are complete.
- Answers are valid.
- Reference provided is good (if contacted)
- No misspellings or grammatical errors.
- Ambition - How much did you challenge yourself?

self-evaluation

At the conclusion of this Section 2, look back at your performance and see what your **challenges** and **accomplishments** are. Also, consider how you will apply this knowledge to future projects.

This Self-Evaluation form is completed on a Canvas Survey.
This is located on the SECTION 2 module.

SECTION 2 SELF-EVALUATION

Mar 15

DUE BY 11:59pm on Sat Mar 15. It is required for your Section 2 grade.

The Saturday due date is intended to provide extra time if necessary after the last project is turned in; however please do not forget to do it!