

Valencia Community College – West Campus
Tuesday & Thursday, 6:00 – 8:45 PM
Room 5-224, West Campus
Professor Allan Maxwell
Contact: amaxwell@valenciacollege.edu

NOTE: ALL COMMUNICATION OUTSIDE OF CLASS IS THROUGH E-MAIL. YOU MUST HAVE A VALID AND WORKING E-MAIL WITH VCC ATLAS. AND YOU ARE RESPONSIBLE FOR KNOWING ALL INFO THAT IS E-MAILED TO YOU.

- **ALL EMAIL MUST HAVE THE FOLLOWING IN THE “SUBJECT” LINE:**
 - **Design 1; STUDENT LAST NAME, FIRST NAME.**
 - **EMAILS NOT HAVING THIS INFO WILL BE REJECTED AND NO CREDIT FOR THAT ASSIGNMENT WILL BE GIVEN. IF THIS RESULTS IN A LATE ASSIGNMENT, A FULL LETTER GRADE WILL BE DEDUCTED**
 - **ALL WRITTEN ASSIGNMENTS AND COMMUNICATION WILL BE CONDUCTED THROUGH EMAIL.**
 - **ALL EMAILS MUST BE SAVED BY THE STUDENT; AS AN OFFICIAL RECORD OF THIS CLASS AND TO DOCUMENT ANY DISCREPANCIES.**

COURSE DISCRIPTION:

This class is designed to introduce the beginning art-student to the elements and principles of design. The student will be required to draw and manipulate basic design concepts on paper. By applying the basic design concepts, the student will learn how to visually organize space. As students progress they will learn visual and verbal skills, allowing them to more fully appreciate the design process.

REQUIRED TEXT: Design Basics, by Lauer and Pentak; ISBN# 0-15-508377-5
Thomson Learning Pub. 1-800-423-0563

Attendance: Regular attendance in this class is required for your successful completion. When you are absent from class; **it is your responsibility to find out what you have missed.** Three unexcused absences may lower the final grade by one full letter grade.

Classroom Policies - Student Behavior: The instructor reserves the right to change the course syllabus when needed. Changes will be announced in class or through e-mail. Please use common courtesy by not talking during class while the professor is presenting the lecture or while audio-visual materials are presented. Since attendance will be taken at the beginning of the class, any student arriving late must inform the instructor after class in order to receive credit for attendance. Cellular telephones and beepers are always disruptive when they are activated during class; please attend to them beforehand. Turn them OFF!

"Students with disabilities who qualify for academic accommodations must provide a Notification to Instructor (NTI) form from the Office for Students with Disabilities (OSD) and discuss specific needs with the professor, preferably during the first two weeks of class. The Office for Students with Disabilities determines accommodations based on appropriate documentation of disabilities. Please contact (campus phone number) for more information."

For east the number is Ph: 407-582-2229

Withdrawal from the class: IT IS THE STUDENT'S RESPONSIBILITY TO WITHDRAW. To receive a W, **you** must withdraw before the withdrawal deadline. Students who withdraw after the deadline will be assigned a **WP (withdrawn passing)** or **WF (withdrawn failing.)** To receive a WP, the student must have satisfactorily completed all assignments due as of the last date of attendance and have an overall average of 60% or higher. Students who simply stop attending class and fail to withdraw may receive a grade of F or WF, at the discretion of the professor..

Withdrawal Date: _____; A student may withdraw without penalty at any time **before** the deadline, by filling out a form with the Admissions Office and you will receive a W for a grade. After the deadline, if a student withdraws or is withdrawn by the professor, a grade of WP (Withdraw Passing) or WF (Withdraw Failing) will be given based on the student's academic achievement. If you miss the final critique and/or do not make up any missed past assignments by the end of the semester, you will receive the appropriate grade.

Grades: The grading in this class (and most all art classes) is based on a **subjective** analysis by the professor. And is a combination of the technical and aesthetic qualities exhibited by the student through their work. ANY STUDENT THAT IS UNCOMFORTABLE WITH A SUBJECTIVE ANALYSIS OF THEIR WORK SHOULD NOT TAKE THIS CLASS!!!!

All late assignments will receive one full letter grade lower. All incomplete assignments will receive a "D" grade.

Make-up Assignments: Late assignments will be marked down one full letter grade!_If needed, make-ups will be due the following class. All assignments MUST be completed 2 WEEKS BEFORE the beginning of "Finals Week."

Academic Honesty, in this art class is demonstrated by your individual and unique response to the assignments. No mimicking or "group think". You must always present your own personal work. COPYING WORK THAT IS NOT OF YOUR DESIGN IS PLAGIARISM AND WILL BE DEALT WITH BY THE DEAN.

GRADING SYSTEM:

"A" requires the completion of the entire assignment, with significant demonstrated competence in both the technical and aesthetic areas.

"B" requires the completion of the entire assignment, with less demonstrated competence in both the technical and aesthetic areas.

"C" requires the completion of the entire assignment, with significant weaknesses of demonstrated competence in both the technical and aesthetic areas.

“D” results from an incomplete assignment or a very poor project.

“F” results in not presenting any assignment.

GRADING

(approximate percentages)

50% ASSIGNMENT + SKETCHBOOK

50% FINAL PROJECT

*Class participation in critiques and other activities is important, it will be figured into your grade.

*Working in your sketchbook and keeping up with the assignments as well as taking notes in class and from the texts is crucial. Exercises in the sketchbook will be critiqued as well as graded. Regular sketchbook maintenance is part of your grade, i.e. don't procrastinate! A well-kept sketchbook is a valuable future resource.

This course will focus on three areas: design principals, developing a high standard of craft/"finished" work, and personal expression. All are equally important to your future in the arts.

Keep all finished assignments safe and clean in a portfolio for the entire semester. Don't throw anything away!

Student Competence and Evaluation: This course seeks to reinforce the following Valencia Student Competencies:

Students will learn to **think critically and creatively** about Two Dimensional Design.

Students will learn to visually **communicate**, by the application of the elements and principals of 2D design.

Students will learn the **value** of visual communication and the personal satisfaction it brings.

Students will learn how to **act** with more visual awareness and have a greater appreciation for the effect design has on visual communication.

REQUIREMENTS: Your portfolio is an extremely valuable component of this class. It is imperative that you devote time to maintaining your portfolio and looking after your work, not only the night before your portfolio due date, but throughout the term. The portfolio should be a folding type that is large enough to protect your work in a flat state. **NO ENVELOPE PORTFOLIOS WILL BE OPENED!!!** The presentation of your portfolio will have a bearing on your grade. No excuses for a poorly executed portfolio will be accepted. The portfolio should measure at least 23” x 31”. It should be clean, organized, and labeled on the outside and inside with your name and class number. I will not grade a portfolio without a name. Each drawing must be labeled with your name, date and type of drawing (gesture, contour, etc.). Please note that this should be done discretely on the back. Do not detract from your drawing by writing on it in large letters. Your portfolio may be of zippered, store-bought variety or homemade of flat, clean cardboard or foamcore. There

should be NO rolled or folded drawings!! DO NOT submit a drawing pad in your portfolio. The portfolio will be made or acquired the first week of class. Portfolios should be tended to on a weekly basis. After each class, remove your drawings from pads and place into the portfolio in chronological order from earliest to latest.

ASSIGNMENTS:

YOU MUST READ THE APPROPRIATE CHAPTER IN THE BOOK BEFORE COMING TO CLASS and BEFORE STARTING THE ASSIGNMENTS

FIRST READ CHAPTER 1 then;

#1 CHAPTER 7 – LINE –

Sketchbook: – create examples of the different lines and crosshatching your marking tools (pencils, markers, charcoal, ink, etc.) can create.

5-thumbnails of line as contour

5-thumbnails of line as value (shading, crosshatching)

5-thumbnails of line as direction

ASSIGNMENT: 1-8x10 contour drawing, no shading

1-8x10 contour drawing with cross-hatching as shading

#2 CHAPTER 2 & 8 – UNITY with SHAPE/VOLUME –

Sketchbook:

5-thumbs. of shapes from nature

5-thumbs. of geometric shapes

5-thumbs of positive/negative combinations

ASSIGNMENT: 1-8x10, shapes from nature to create unity

1-8x10, geometric shapes to create unity

1-8x10, pos-neg shapes (nature or geometric)

#3 CHAPTER 3– EMPHASIS

Sketchbook:

5-thumbs. of emphasis by contrast

5 thumbs. of emphasis by isolation

5 thumbs. of emphasis by placement

ASSIGNMENT: 1-8x10 of each (contrast, isolation, placement)

#4 CHAPTER 4 & 10 – SCALE/PROPORTION to create illusion of SPACE –

Sketchbook:

5 thumbs of spatial depth through “size”

5 thumbs of “overlapping”

5 thumbs of “1 point perspective”

5 thumbs of “2 point perspective”

ASSIGNMENT 1-8x10 each of the above

#5 CHAPTER #6 & 11 – RHYTHM & MOTION –

Sketchbook:

5 thumbs of motion using rhythm

5 thumbs of motion using blurred outlines and multiple images

ASSIGNMENT: 1-8x10 of each of the above.

#6 CHAPTER 12 – VALUE –

Sketchbook:

5 thumbs of low contrast w/variety of values

5 thumbs of high contrast

ASSIGNMENT 1-8x10 each of the above with good composition

#7 CHAPTER 13 – COLOR

ASSIGNMENT:

Get color swatches from paint department in “LOWES” or “HOME DEPOT”

Create a series of six squares each containing a smaller square, to illustrate a
Complementary color scheme, NEATLY CUT/PASTE SQUARES!

Create an 8 x10 or larger design that uses color to illustrate one of the following:

Color Emphasis

Cool / Warm Color Scheme

Color Mixing

FINAL PORTFOLIOS

- 50% of Final Grade!
- ALL THE FOLLOWING SAMPLES MUST BE ON A MINIMUM 18”x 24”FINE ART HEAVY WEIGHT WHITE PAPER (230gsm or more) WITH APPROPRIATE BORDERS
- 1-8x10 or larger; creative example of the use of a color scheme to help convey an emotion. On the back indicate exactly what “color scheme” you’re using..
- 1-8x10 or larger; creative example of the use of two-point perspective to convey the illusion of space.
- 1-8x10 or larger; creative example of the use of the elements and principles of design to create a drawing. On the back describe which elements and principles you used and be precise.
- ALL THREE PORTFOLIO PIECES MUST BE NEATLY TRIMED AND MOUNTED TO A 11x14” MAT BOARD AND PRESENTED IN AN ENVELOPE WITH YOUR NAME ON THE FRONT.

ADDITIONAL CREDIT WILL BE GIVEN TO WORK THAT IS MORE IMPRESSIVE!!!!

MATERIALS LIST

Sketch-pad (newsprint paper), 19"x24" -OR- similar size, larger but not smaller

Drawing-pad (quality paper), 19"x24" -OR- similar size larger not smaller

Drawing Pencils, 2H, 4H, HB, 2B, 4B, 6B (minimum – you may want more)

H=light/hard, higher#, lighter the mark

B=dark/soft, higher#, darker the mark

A Color Wheel

Color Pencils, sm. Set

Color Crayons

Erasers, several different

Ballpoint pen, black, fine & ex fine points

Lg. Black Magic Marker

Ruler, 18" or 24"

Glue Stick

Drafting Tape or blue "painters" tape

Scissors and X-ACTO knife

Roll of paper towels

Supply Box (like a tackle box), to contain all your loose materials

Large envelope or portfolio case to contain all your flat materials, up to 16"x20"

SUPPLIERS:

ARTSYSTEMS, Winter Park btw. Horatio and Aloma, student discounts

SAM FLAX, one light east of Mills (17-92) on Colonial (Hwy 50), discounts

PEARL ART, SR 436 btw Maitland and 17-92 in Alt.Sprgs.

UTRECHT, 1-800-223-9132

DAN SMITH ART SUPPLY, 1-800-426-6740

OTHERS, ck Phone Book, Web Search

THE MATERIALS AND SUPPLIERS LISTED ABOVE IS ONLY A BEGINNING. YOU SHOULD ADD TO BOTH LISTS CONCERNING YOUR OWN NEEDS.

Classic Color Schemes

Monochromatic color



The monochromatic color scheme uses variations in lightness and saturation of a single color. This scheme looks clean and elegant. Monochromatic colors go well together, producing a soothing effect. The monochromatic scheme is very easy on the eyes, especially with blue or green hues. You can use it to establish an overall mood. The primary color can be integrated with neutral colors such as black, white, or gray. However, it can be difficult, when using this scheme, to highlight the most important elements.

Pros: The monochromatic scheme is easy to manage, and always looks balanced and visually appealing.

Cons: This scheme lacks color contrast. It is not as vibrant as the complementary scheme.

Tips: 1. Use tints, shades, and tones of the key color to enhance the scheme.

2. Try the analogous scheme; it offers more nuances while retaining the simplicity and elegance of the monochromatic scheme.

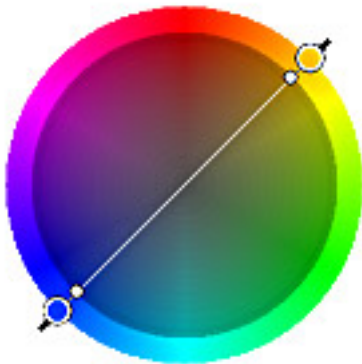
Analogous color scheme



The analogous color scheme uses colors that are adjacent to each other on the color wheel. One color is used as a dominant color while others are used to enrich the scheme. The analogous scheme is similar to the monochromatic one, but offers more nuances.

Pros: The analogous color scheme is as easy to create as the monochromatic, but looks richer.
Cons: The analogous color scheme lacks color contrast. It is not as vibrant as the complementary scheme.
Tips: 1. Avoid using too many hues in the analogous scheme, because this may ruin the harmony.
2. Avoid combining warm and cool colors in this scheme.

Complementary color scheme



The complementary color scheme is made of two colors that are opposite each other on the color wheel. This scheme looks best when you put a warm color against a cool color, for example, red versus green-blue. The complementary scheme is intrinsically high-contrast.

When using the complementary scheme, it is important to choose a dominant color and use its complementary color for accents. Using one color for the background and its complementary color to highlight important elements, you will get color dominance combined with sharp color contrast.

Pros: The complementary color scheme offers stronger contrast than any other color scheme, and draws maximum attention.

Cons: This scheme is harder to balance than monochromatic and analogous schemes, especially when desaturated warm colors are used.

Tips: 1. For best results, place cool colors against warm ones, for example, blue versus orange.
2. If you use a warm color (red or yellow) as an accent, you can desaturate the opposite cool colors to put more emphasis on the warm colors.
3. Avoid using desaturated warm colors (e.g. browns or dull yellows).
4. Try the split complementary scheme; it is similar to the complementary scheme but offers more variety.

Split complementary color scheme



The split complementary scheme is a variation of the standard complementary scheme. It uses a color and the two colors adjacent to its complementary. This provides high contrast without the strong tension of the complementary scheme.

Pros: The split complementary scheme offers more nuances than the complementary scheme while retaining strong visual contrast.

Cons: The split complementary scheme is harder to balance than monochromatic and analogous color schemes.

Tips: 1. Use a single warm color against a range of cool colors to put an emphasis on the warm color (red versus blues and blue-greens, or orange versus blues and blue-violets).

2. Avoid using desaturated warm colors (e.g. browns or dull yellows), because this may ruin the scheme.

Triadic color scheme



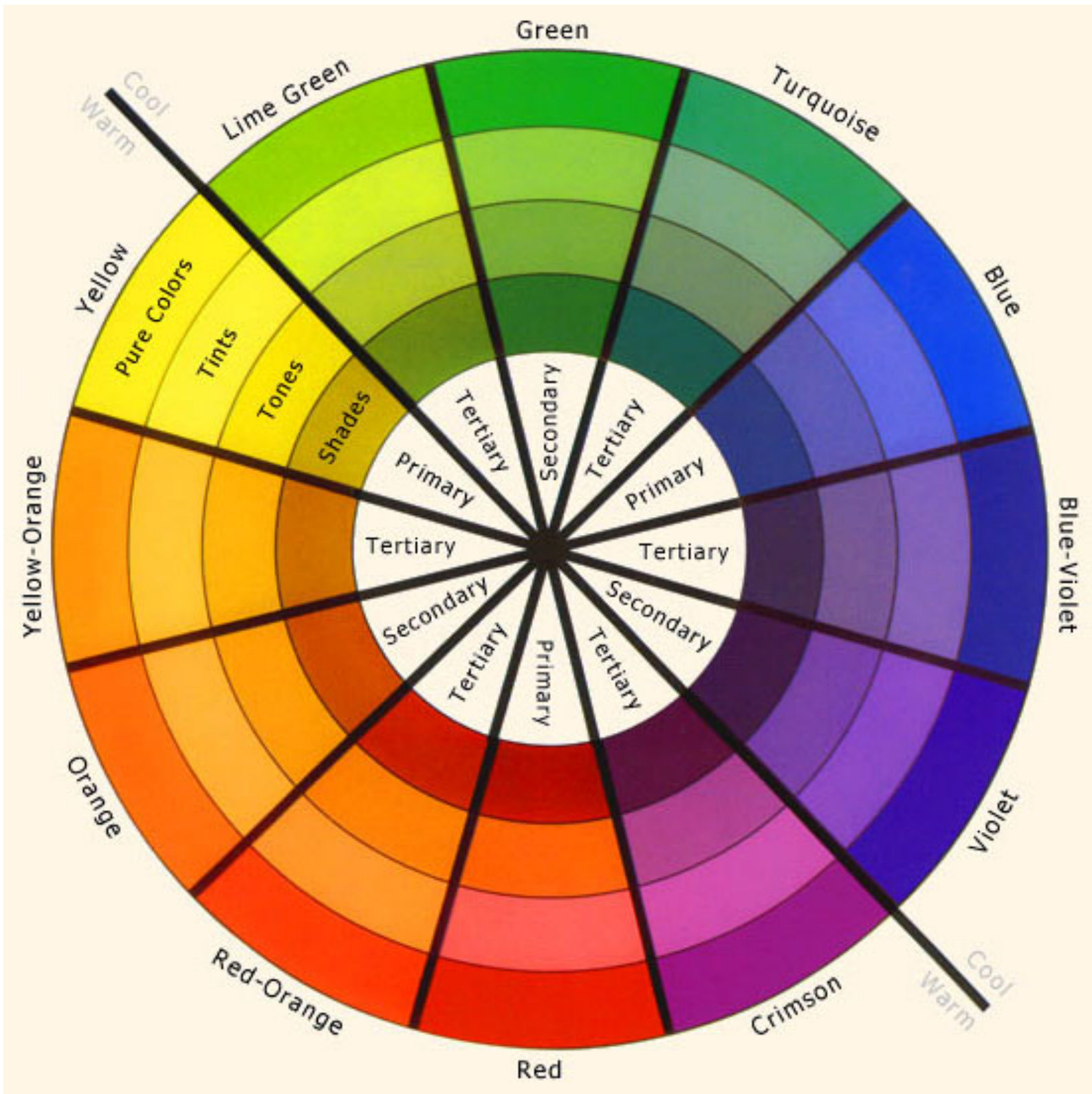
The triadic color scheme uses three colors equally spaced around the color wheel. This scheme is popular among artists because it offers strong visual contrast while retaining balance, and color richness. The triadic scheme is not as contrasting as the complementary scheme, but it looks more balanced and harmonious.

Pros: The triadic color scheme offers high contrast while retaining harmony.

Cons: The triadic color scheme is not as contrasting as the complementary scheme.

Tips: 1. Choose one color to be used in larger amounts than others.

2. If the colors look gaudy, try to subdue them.



THUMBNAILS

THE ABILITY TO DO THUMBNAILS IS FUNDAMENTAL TO TRANSFORMING MENTAL IDEAS INTO VISUAL FORM. IDEA SKETCHES ARE NECESSARY FOR ANY DESIGN ACTIVITY. DOING THUMBNAILS WELL DOES NOT REQUIRE REALISTIC FREEHAND DRAWING TECHNIQUES. IT DOES REQUIRE PRECISION AND A DRIVE TO MAKE EACH SKETCH BETTER THAN THE ONE BEFORE IT. A DESIGNER CAN NEVER DO TOO MANY THUMBNAILS, AS THEY CHART A PATH OF "VISUAL THINKING" IN THE DESIGN PROCESS.

CHARACTERISTICS · THUMBNAILS ARE SMALL IN SIZE BUT PROPORTIONAL. IF THE PROBLEM IS A POSTER, A GOOD THUMBNAIL SIZE IS 1½"X2", A SIZE IN DIRECT PROPORTION TO AN 18"X24" PRINTED POSTER. FOR A RECORD COVER A GOOD SIZE IS 2"X2", IN DIRECT PROPORTION TO THE 12¼"X12¼" SQUARE FORMAT OF THE PACKAGE. WE ALWAYS WANT TO PICK A SIZE PROPORTIONAL TO THE PRINTED PIECE, YET CONVENIENT TO OUR PENCIL, PEN, MARKERS, AND MONTAGE MATERIALS.

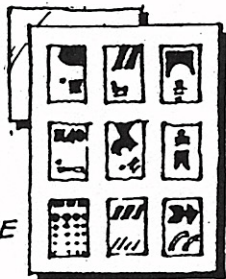
■ THUMBNAILS ARE SMALL BECAUSE SMALL IS FAST. A QUALITY THUMBNAIL SHOULD TAKE NO LONGER THAN A FEW MINUTES TO FINISH (IN COLOR). PRODUCE LOTS OF SKETCHES IN A SHORT TIME. EXPLORE A WIDE VARIETY OF IDEAS. EMPTY YOUR BRAIN. NEVER REJECT AN IDEA UNTIL YOU TEST IT WITH A SKETCH. SMALL SCALE HAS ANOTHER BIG ADVANTAGE. DETAIL IN TYPE AND IMAGE IS LIMITED.

■ IT'S A GOOD IDEA TO ORGANIZE THUMBNAILS ON YOUR PAPER (LAYOUT PAPER, RAG BOND, AND TISSUE ARE OK). SPREAD THEM OUT. CROWDING ON THE SHEET WILL MAKE THEM HARD TO EVALUATE. SAVE AND FILE YOUR SKETCHES; THEY MAY BE VALUABLE IN THE FUTURE.

A TECHNIQUE · EXPERIENCED DESIGNERS DEVELOP THEIR INDIVIDUAL TECHNIQUES AND MEDIA PREFERENCES. THE FOLLOWING SUGGESTIONS WILL LEAD TO CLEAN COMMUNICATIVE THUMBNAILS.



MEASURE AND DRAW A BLANK MASTER. USE TOOLS, DARK LINE.



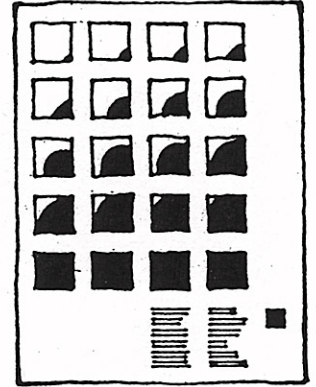
TRACE THUMBNAIL BORDERS FROM THE MASTER WITH PENCIL. KEEP SPREAD OUT! SKETCH.



● TRACE THE SKETCH BORDER WITH #2 PENCIL. USE A VARIABLE WEIGHT LINE WITH MORE WEIGHT OR EMPHASIS AT THE CORNERS.



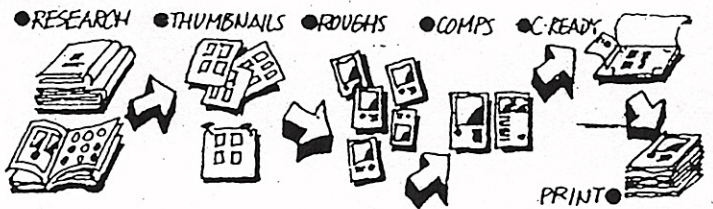
THESE THUMBNAILS INDICATE POSTER IDEAS. THUMBNAILS MUST HAVE TYPE INDICATION ABOUT THE LENGTH THE FINAL PIECE WILL REQUIRE.



■ THUMBNAILS ARE VALUABLE FOR SHOWING RELATIONSHIPS AMONG TYPE, SYMBOLS, AND ILLUSTRATIVE MATTER. THEY ALLOW QUICK TESTING OF ALTERNATIVE TYPE COMPOSITION SYSTEMS. THEY ENCOURAGE COLOR ALTERNATIVES. EFFECTIVE THUMBNAILS CAN ALSO BE DONE BY THE USE OF EXISTING SUGGESTIVE PHOTO IMAGES CUT FROM PUBLICATIONS AND GLUED IN POSITION.

STAGES

THE DESIGN/REPRODUCTION PROCESS NORMALLY PROGRESSES THROUGH A SERIES OF DISTINCT STAGES OR STEPS. THERE ARE SITUATIONS WHERE SEQUENCE VARIES SLIGHTLY, OR A STAGE IS OMITTED.



1 RESEARCH - AFTER A VISUAL PROBLEM HAS BEEN POSED, THE DESIGNER NEEDS TO DEVELOP A PROGRAM FOR ATTACKING THE PROBLEM. APPROPRIATE RESEARCH STARTS HERE. AUDIENCE, FORMATS, BUDGETS, AND TIME CONSTRAINTS ARE EXAMINED. PERHAPS A BRIEF OR PROPOSAL IS PREPARED IN WRITTEN FORM, RE-DEFINING THE PROBLEM BASED ON LITERATURE AND MARKET SEARCHES. A PRELIMINARY IDEA OF INDIVIDUAL OR TEAM APPROACH IS FORMULATED. THIS MIGHT BE THE MOST SIGNIFICANT STAGE IN THE ENTIRE PROCESS BECAUSE EFFECTIVE RESEARCH WILL OFTEN NEARLY SOLVE THE PROBLEM. SOLID RESEARCH REDUCES DESIGN TIME AND SERVES TO FOCUS ON THE ESSENCE OF A VISUAL PROBLEM.

2 THUMBNAILS - THESE PRELIMINARY IDEA SKETCHES ARE THE FIRST TRANSLATION OF RESEARCH INTO VISUAL FORM. WHEN DESIGNERS DO THUMBNAILS, THEY "THINK WITH THEIR PENCILS." THUMBNAILS ALLOW DESIGNERS TO EXPLORE ALTERNATIVE CONCEPTS, AND COMPARE THEM. THESE SKETCHES ARE ONLY FOR THE DESIGNER AND ART DIRECTOR, NOT FOR THE CLIENT. SMALL, FAST, AND APPROXIMATE, THUMBNAILS DO NOT ALLOW DETAIL TO GET IN THE WAY OF SOLID "BIG IDEAS." EFFECTIVE THUMBNAIL TECHNIQUE COMES WITH PRACTICE.... ITS IMPOSSIBLE TO GET TOO FAST OR TOO PROLIFIC. THE BEST DESIGNERS DO THE BEST AND FASTEST THUMBNAILS.

3 ROUGHS - THESE ARE "REFINED THUMBNAILS", LARGER AND MORE DETAILED, WITH TYPE ROUGHED IN POSITION. THE PRIMARY PURPOSE OF ROUGHS IS TO MORE CLOSELY EXAMINE PROMISING THUMBNAILS BY TESTING COLOR, TYPE, AND ILLUSTRATIVE ALTERNATIVES. ROUGHS ARE NOT TO BE SEEN BY THE CLIENT. THEY ARE USED TO PREDICT AND TEST WHETHER A "BIG IDEA" IS FEASIBLE. SOMETIMES ROUGHS ARE OMITTED FROM THE DESIGN PROCESS. OCCASIONALLY SKETCHES WILL BE HYBRIDS, VERY DIFFICULT TO CLASSIFY. MANY THREE-DIMENSIONAL ROUGHS ARE USED TO CHECK SHAPES OF PACKAGES, SIGNS, AND EXHIBITS.

4 "COMPS" - COMPREHENSIVES ARE FINAL SKETCHES OR MODELS AND ARE PRESENTED TO THE CLIENT. FROM THEM THE CLIENT MAKES A "YES" OR "NO" DECISION. IF "NO," MORE COMPS ARE PRESENTED UNTIL THE CLIENT IS SATISFIED. IF "YES," THE PROCESS CONTINUES. THE COMP IS A HIGHLY FINISHED MOCK-UP OR MODEL OF A PRINTED PIECE THAT ATTEMPTS TO DUPLICATE IN VISUAL APPEARANCE THE FINISHED PRODUCT. DEPENDING ON BUDGET AND TIME CONSTRAINTS, THE COMP MIGHT INCLUDE COLOR KEYS, PRESS TYPE, PMT STATS, MACHINE SET TYPE, CUT FILM, PMS PAPER, PHOTO PRINTS, VERY TIGHT RENDERINGS OR ILLUSTRATIONS, SCREEN PRINTING, ETC. LEAVE NO STONE UNTURNED TO POLISH THE COMP. WHEN THE CHIPS ARE DOWN IT'S JUST YOU, YOUR CLIENT, AND YOUR COMP. IN MOST SITUATIONS ALTERNATIVE COMPS ARE PRESENTED TO GIVE THE CLIENT A CHOICE. YOUR COMPS SHOULD CLEARLY REFLECT YOUR TWO OR THREE BEST "BIG IDEAS." IF YOU ARE PRESENTING AN AD, SHOW IT IN THE MAGAZINE IN WHICH IT WILL APPEAR. IF A PACKAGE, SHOW IT WITH THE PACKAGES OF A STRONG COMPETITOR. SIMULATE THE IN-USE SITUATION.

5 CAMERA-READY ART - AFTER THE COMP HAS BEEN APPROVED IT MUST BE CONVERTED INTO BLACK AND WHITE ART FOR REPRODUCTION. THIS CAMERA-READY ART, ALSO KNOWN AS LAYOUT ART OR MECHANICAL ART, IS EXTREMELY PRECISE AND CARRIES SPECIFICATIONS FOR PRINTING. IT BECOMES THE PROPERTY OF THE CLIENT, BUT IS SHOWN TO THE CLIENT ONLY IN PROOF FORM FOR FINAL SIGNATURE APPROVAL. IT IS USUALLY STORED WITH THE DESIGN FIRM FOR CONVENIENCE.

6 PRINTED PIECES - THESE ARE THE GOAL OF THE ENTIRE EFFORT... WHAT THE CLIENT WILL USE AS A TOOL FOR PERSUASION AND SALES. OFTEN PROOFED BEFORE FINAL PRINTING, THIS PRODUCT MUST BE CAREFULLY QUALITY-CONTROLLED TO INSURE FIDELITY OF CONCEPT. DELIVERED IN PROPER QUANTITY AND ON TIME WITHIN BUDGET, PRINTED PIECES MARK THE LAST STAGE IN THE DESIGN PROCESS. DESIGNERS SHOULD COLLECT SAMPLES FOR PORTFOLIO.