GDES 3351-1  **Text and Image**  
3 credits; post portfolio review; pre-requisite DHA/GDES 2345  

**Tuesdays & Thursdays** 8:30-10:40am McNeal 336  
**Associate Professor**  Sauman Chu, Ph.D.  
240H McNeal Hall  
624.9705 (Direct line)  
schu@umn.edu  

**Office Hours:**  Tuesdays 10:45-11:45 and by appointment  

**Course Description**  
This course emphasizes the organization of information using grid structures and the integration of text and image. Both informational and expressive aspects of graphic design are explored. Students explore the hierarchical relationship of text elements and investigate methods of text layout to enhance understanding. Exploration of typographic design and its relation with other visual elements will also be included.  

**Objectives**  
Upon completion of this course students will:  
• demonstrate visual problem solving through the development and completion of design exercises and projects  
• demonstrate technical facility and sound design reasoning in the use of materials and design elements  
• have increased awareness of the graphic design environment, including stylistic trends, varying aesthetic systems, and restraints imposed by time and budget  
• have gained experience in the manipulation of type and image  
• demonstrate an understanding of the production and printing process  

**Learning Outcomes**  
Upon completion of this course (Learning outcomes are written by S. McCarthy, Lead Instructor for GDES 3351):  
Students can identify, define, and solve problems by applying the elements and principles of design through the iterative design process; by proposing solutions, incorporating feedback and refining design proposals; by experimenting, innovating and testing ideas involving image and text compositions.  
Students can communicate effectively by making oral and visual presentations; by participating in critiques; by developing a critical vocabulary; by concurrently considering message content and visual form.  

**Expected knowledge**  
• Students are expected to have experience in typographic design and fluency with typographic terms.  
• Students should have skills in working an illustration program, a page layout program and photo-manipulation.  
• Students are expected to have a firm grasp of design principles, color theory, and two-dimensional composition skills.  

**Attendance**  
Attendance is absolutely essential and entirely your responsibility as are the consequences of your actions. Attendance for every class and staying for the entire class is required. The student is required to be on time for each class and is expected to work in class for the entire class period. If students arrive 30 minutes or more after class starts, it counts as an absence. Students with more than three absences will receive a reduction of two letter grades from their earned grade (i.e. an A becomes a C) and five absences will receive a F as the final grade.
Incomplete

There are no incompletes given in this class except for situations of extreme medical emergencies. An official letter from a physician must be submitted before an incomplete can be considered. Incompletes must be made up within the following semester, otherwise, an ‘F’ will be given.

University Grading Standards

A - achievement that is outstanding relative to the level necessary to meet course requirements.
B - achievement that is significantly above the level necessary to meet course requirements.
C - achievement that meets the course requirements in every respect.
D - achievement that is worthy of credit even though it fails to meet fully the course requirements.
S - achievement that is satisfactory, which is equivalent to a C- or better (achievement required for an S is at the discretion of the instructor but may be no lower than a C-).
F (or N) Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.
I (Incomplete) Assigned at the discretion of the instructor when, due to extraordinary circumstances, e.g., hospitalization, a student is prevented from completing the work of the course on time. Requires a written agreement between instructor and student.

Credits and Workload

For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week (over a full-semester) necessary for an average student to achieve an average grade in the course. For example, a student taking a three credit course that meets for three hours a week should expect to spend an additional six hours a week on coursework outside the classroom.

Classroom Conduct

All activities in the University, including this course, are governed by the University of Minnesota Student Conduct Code. Students who engage in behavior that disrupts the learning environment for others may be subject to disciplinary action under the Code. In addition, students responsible for such behavior may be asked to cancel their registration (or have their registration canceled).

Scholastic Dishonesty and Student Conduct Code

Academic misconduct is defined as any act that violates the rights of another student with respect to academic work or involves misrepresentation of a student’s own work. Academic misconduct includes but is not limited to: cheating on assignments or examinations, plagiarizing pieces of work, depriving others of necessary coursework, and sabotaging other’s work. Discovery of academic misconduct is grounds for an “F” for the course. Visit http://www1.umn.edu/regents/policies/academic/Student_Conduct_Code.pdf

Harassment

The University of Minnesota is committed to providing a safe climate for all students, faculty, and staff. All persons shall have equal access to its programs, facilities, and employment without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Reports of harassment are taken seriously, and there are individuals and offices available for help.

Sexual Harassment

This policy governs the commitment to the prevention and awareness of and response to sexual harassment at the University of Minnesota (University). Visit http://www1.umn.edu/regents/policies/humanresources/SexHarassment.pdf

Expectations of Students

• students are responsible for all class meetings and materials, including any information contained in the syllabus
• students are responsible for being on time and preparing for all class sessions
• students are responsible for meeting all course requirements, observing all deadlines, examination times, and other course procedures
• students are responsible for seeking help when needed
• students who need special accommodations are responsible for working with the instructor and the relevant University offices
• students may not make commercial use of their notes of lectures or University-provided materials without the express written consent of the instructor
Academic freedom and responsibility

Academic freedom is the freedom, without institutional discipline or restraint, to discuss all relevant matters in the classroom, to explore all avenues of scholarship, research, and creative expression, and to speak or write on matters of public concern as well as on matters related to professional duties and the functioning of the University. Academic responsibility implies the faithful performance of professional duties and obligations, the recognition of the demands of the scholarly enterprise, and the candor to make it clear that when one is speaking on matters of public interest, one is not speaking for the institution.  http://www1.umn.edu/regents/policies/academic/Academic_Freedom.pdf

Climate of inclusivity

You are expected to be attentive during class, ask questions if you do not understand something, and to offer your opinion. You are also expected to listen respectfully to other students and to me when speaking. The University of Minnesota is committed to providing a safe climate for all students, faculty, and staff. All persons shall have equal access to its programs and facilities without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Racism, sexism, homophobia, classism, ageism and other forms of bigotry are inappropriate to express in this class. Reports of harassment are taken seriously, and there are individuals and offices available for help.

Availability of Disability and Mental Health Services

The University of Minnesota is committed to providing all students equal access to learning opportunities. Disability Services (DS) is the campus office that works with students who have disabilities to provide and/or arrange reasonable accommodations.

- Students who have, or think they may have, a disability (e.g. mental health, attentional, learning, vision, hearing, physical or systemic), are invited to contact DS to arrange a confidential discussion at 612-626-1333 (V/TTY) or ds@umn.edu.
- Students registered with DS, who have a letter requesting accommodations, are encouraged to contact the instructor early in the semester to discuss accommodations outlined in their letter.

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate in daily activities. University of Minnesota services are available to assist you with addressing these and other concerns you may be experiencing. You can learn more about the broad range of confidential mental health services available on campus via www.mentalhealth.umn.edu or contact Counseling/Consulting Services at 612-624-3323.

Academic Services

If you would like additional help, please contact one of the offices listed below.
Center for Writing 10 Nicholson Hall, Mpls 612-626-7579
Student Academic Success Service 340 Appleby Hall, Mpls 612-624-3323
199 Coffey Hall, St. Paul 612-624-3323

Use of Class Notes and Materials

Visit http://policy.umn.edu/Policies/Education/Education/CLASSNOTESSTUDENTS.html

Personal Electronic Devices in Classroom

Visit http://policy.umn.edu/Policies/Education/Education/CLASSROOMPED.html

Accepting and Returning Assignments

You will turn in your assignments directly to me during class time. Assignments will be returned from me. Please don’t drop off any work at the DHA front desk.

Makeup work for legitimate absences

Please contact your instructor for meeting your course work requirement and alternative due dates. Visit http://www-policy.umn.edu/Policies/Education/Education/MAKEUPWORK.html
Late Project Policy

The student is required to complete all class assignments, and present them on time. Projects, which are one class period late, will be marked down two letter grades. After that time projects will not be graded except for extraordinary circumstances. If you have a problem completing the work on schedule, please see your instructor about alternative means of meeting your course obligation. Should such arrangements be made, it does not release you from any of the assignments required by this course. You will be given as much class time as possible to work on your assignments with your instructor in class. Late work will not be accepted.

Extra Credit Options

There is no extra credit option for this class.

Release of Work Statement

Students understand that enrollment in this course grants consent for their work to be selected for inclusion in college or departmental publications (online or in print). Your instructor may select to use your work to represent her/his skills as an instructor in a teaching portfolio (online or in print).

Critiques

There will be regular critiques. You are required to attend whether or not your own work is ready for presentation. You are expected to critique your own work as well as the work of your peers. Critiques provide important ongoing feedback and support throughout the design process and help students refine their work and develop a constructive critical eye and increased vocabulary.

Materials & Expenses:

The student is required to bring all of the necessary materials for working on assignments to each class meeting. All final comps need to be very tight and of portfolio quality. The estimated cost for necessary printing may be between $50-$100.00 for the semester. Final work must be presented in a neat, professional format. Poorly presented work will lower your grade.

Journal

Maintain a professional journal that contains all of your research, work in progress, etc... in an easily accessible presentation that shows the sequence of your work. Document all your brain storms, questions, research, and findings, sketches, problems, type and color studies, etc... in short document and save all materials gathered as part of your project. Consider how to organize, plan and present this material professionally. Make it easy to go through, with work labeled clearly. Bring this Journal or your “rough working” journal to every class. Due 5.9. (15 points)

Course Text

No textbook is required.

Course Evaluation

Students will be required to complete all class assignments. Design work will be evaluated on concept, idea development, research, design process, class participation, execution, craftsmanship, and presentation skills. (See the attached date-specific course outline and schedule). Final course grades will be distributed on a point/percentage system:

- Assignment 1: business card 50 points  Grading: Out of the 400 possible points  = A
- Assignment 2: Goldstein exhibition 60 points  94%/375 points and above = A
- Assignment 3: Grid tracing and hierarchy 80 points  90%/360 points and above = A-
- Assignment 4: Type and Image 95 points  85%/340 points and above = B+
- Assignment 5: Poster design 100 points  80%/320 points and above = B  77%/308 points and above = B-
- Journal 15 points  67%/268 points and above = C-  63%/252 points and above = D+  60%/240 points and above = D  Below 240 points = F

* Please note: ALL assignments must be turned in to receive a final grade. One missing assignment will automatically result in an “F” as the final course grade.
**Course Outline**

This course outline is tentative and subject to change depending on the progress of the class. Staying on track is essential to completing your projects. If your projects are not completed as per final specifications, you will receive a lower grade.

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Agenda</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>T 1.22</td>
<td>Introduction of course, go through syllabus, Discussion of Assignment 1. Assignment 1 rough stage working session. Demonstration on preparing the files.</td>
</tr>
<tr>
<td>1</td>
<td>Th 1.24</td>
<td>Assignment 1 rough stage due. Critique. Working session for second stage.</td>
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<tr>
<td>2</td>
<td>T 1.29</td>
<td>Assignment 1 rough stage due. Critique. Working session: final stage begins.</td>
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<tr>
<td>2</td>
<td>Th 1.31</td>
<td>Assignment 1 rough stage due. Critique. Working session: final stage begins.</td>
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<tr>
<td>3</td>
<td>T 2.5</td>
<td>Assignment 1 rough stage due. Critique. Working session: final stage begins. Discussion of assignment 2 with Goldstein reps.</td>
</tr>
<tr>
<td>3</td>
<td>Th 2.7</td>
<td>Assignment 1 final stage working session. Discussion of assignment 2 with Goldstein reps.</td>
</tr>
<tr>
<td>4</td>
<td>T 2.12</td>
<td>Field trip to University Printing Services, meet at 9am. Assignment 1 InDesign files due at the beginning of class.</td>
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<tr>
<td>4</td>
<td>Th 2.14</td>
<td>Assignment 2 rough stage working session.</td>
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<tr>
<td>5</td>
<td>T 2.19</td>
<td>Assignment 2 rough stage due. Critique. Working session for second stage.</td>
</tr>
<tr>
<td>5</td>
<td>Th 2.21</td>
<td>Assignment 2 rough stage due. Critique. Working session: final stage begins.</td>
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<tr>
<td>6</td>
<td>T 2.26</td>
<td>Assignment 2 rough stage due. Critique with Goldstein Reps. Working session: final stage continues.</td>
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<tr>
<td>6</td>
<td>Th 2.28</td>
<td>Working session: final stage continues.</td>
</tr>
<tr>
<td>7</td>
<td>T 3.5</td>
<td>Assignment 2 due. Critique with Goldstein Reps. Discussion of assignment 3.</td>
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<tr>
<td>7</td>
<td>Th 3.7</td>
<td>Working session: Assignment 3 Grid tracing.</td>
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<tr>
<td>8</td>
<td>T 3.12</td>
<td>Assignment 3 rough stage visual hierarchy working session.</td>
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<tr>
<td>8</td>
<td>Th 3.14</td>
<td>Assignment 3 rough stage visual hierarchy working session continues.</td>
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<td>Spring break</td>
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<tr>
<td>9</td>
<td>T 3.26</td>
<td>Assignment 3 rough stage due. Critique</td>
</tr>
<tr>
<td>9</td>
<td>Th 3.28</td>
<td>Assignment 3 final stage working session. Discussion of assignment 4.</td>
</tr>
<tr>
<td>10</td>
<td>T 4.2</td>
<td>Assignment 4 rough stage working session.</td>
</tr>
<tr>
<td>10</td>
<td>Th 4.4</td>
<td>Assignment 4 rough stage working session continues.</td>
</tr>
<tr>
<td>11</td>
<td>Th 4.11</td>
<td>Working session: assignment 4 final stage. Discussion of assignment 5.</td>
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<tr>
<td>12</td>
<td>T 4.16</td>
<td>Working session assignment 3 and 4 final stage.</td>
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<tr>
<td>12</td>
<td>Th 4.18</td>
<td>Working session assignment 5 rough stage.</td>
</tr>
<tr>
<td>13</td>
<td>T 4.23</td>
<td>Assignments 3 and 4 due. Assignment 5 rough stage due. Critique</td>
</tr>
<tr>
<td>13</td>
<td>Th 4.25</td>
<td>Assignment 5 second stage working session.</td>
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<tr>
<td>14</td>
<td>T 4.30</td>
<td>Assignment 5 second stage working session.</td>
</tr>
<tr>
<td>14</td>
<td>Th 5.2</td>
<td>Assignment 5 second stage due. Critique</td>
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<tr>
<td>15</td>
<td>T 5.7</td>
<td>Assignment 5 final stage.</td>
</tr>
<tr>
<td>15</td>
<td>Th 5.9</td>
<td>Assignment 5 due at the end of class.</td>
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**Final Exam**

There is no final exam for this class. Last day of the class is 5/9.
Assignment One: Personal Business card

Objectives
Design two personal business cards for yourself. Size of the card is 3.5” X 2”. One side of the business card will be designed in black only and the other side is four color processing (Cyan, Magenta, Yellow, and back). Your business cards will be printed professionally through Printing Services. A field trip to the PS on como ave is arranged and scheduled at 9am on 2.12.

Limitations
All final pictorial compositions must be done in Adobe Illustrator and final designs are composed in InDesign. Scanning pictures is allowed. If you will be using Photoshop, be sure to place the final design in Illustrator and any typographic elements should be added and done in Illustrator (create outlines) or InDesign. Save your file in Illustrator as eps and then export it to InDesign. I will demonstrate the process in class.

Design Process
Rough Stage: A minimum of 20 rough hand sketches are required. In this stage, focus is placed on generating as many ideas as possible. All rough sketches must be independent and not related to each other. Rough drawings must be done by hand. No computer work is allowed. Use a black razor point pen or a fine marker and do your sketches on layout/marker pads. There is no need to get detailed at this stage. Generating ideas is the main goal. Due 1.29.

Second stage: After 5 best solutions have been chosen from the rough stage, each solution will then be refined and developed. In this stage, designs must be done on the computer. Due 2.5.

Final stage: The two best design solutions are selected from the second stage designs. The designs must then be refined and finalized. I will demonstrate the process on how to prepare your files for printing. Due 2.14.
Assignment Two: Goldstein exhibition graphic identity design

Exhibition: Printed Textiles: Pattern Stories
Whether designed for a dress, an upholstered chair, or a wall hanging, printed textiles lend a style and identity that goes beyond an object’s basic form. As consumers, we are often persuaded to buy something because of an appealing print, but tend to take the print designer for granted. There are, of course, exceptions in which objects are purchased expressly because they have a textile design by a well-known individual or company, such as Marimekko. But overwhelmingly, the print designer is either unconsidered, or credit for the textile print is transferred to the name indicated on the object’s label.

Designing prints for textiles requires one to consider the way in which the scale of a motif combines with repetition, and in many cases, how the resulting pattern works with the 3-dimensional object (a chair; a human body) for which it was created. Textile print design dates back thousands of years, and can be made using any of a broad range of techniques, including block printing, etching, roller printing, screen printing, discharge printing, and digital printing. The industrialization of textile print technology increased efficiency and allowed larger quantities of ornamented fabric to be produced than was previously available through such labor-intensive methods as hand embroidery, resist dyeing, jacquard weaving, and hand printing. Innovations in manufacturing, dyes, resins, and many other technologies provide today’s designers with tools to freely express and manipulate any type of imagery that they desire.

Printed Textiles: Pattern Stories will look at printed textiles through a number of object groups that share similar narratives. More specifically, prints will be categorized in a way that prioritizes the design of the print and its aesthetic characteristics rather than the technological method of creation. The technology used to create the print is integral to a design’s story, and will be highlighted within the larger pattern story. Since the vast majority of printed textiles were created anonymously, most prints featured in this exhibition will not be identified with a particular designer. However, the choice of objects will draw attention to, and stimulate admiration for, the initiative and skill of their unknown designers. Design three typographic marks for the new line of product/name of the business.

Objectives
Design a graphic identity for the exhibition. Images will be provided by the Goldstein Museum of Design. The graphic will be used for a poster, invitation, banner, and form the foundation for text panels and the window vinyl.

Design Process

Rough Stage: A minimum of 10 rough sketches are required. In this stage, focus is placed on generating as many ideas as possible. All rough sketches must be independent and not related to each other. Rough concepts can be done by hand or on the computer. There is no need to get detailed at this stage. Generating ideas is the main goal. Due 2.19.

Second stage: After 2 best solutions have been chosen from the rough stage, each solution will then be refined and developed. We will critique the work with the Exhibition Curators. Due 2.26.

Final stage: The one best design solution is selected from the second stage designs. The design must then be refined and finalized. A higher quality of color output is required. Due 3.5.
Assignment Three: Grid Tracing and Visual Hierarchy

Objectives

1. **Grid Tracing:** To study and examine the various grid formats in printed publications.

Limitations

Choose three different types of publications: magazines, books, annual reports, newsletters, newspapers, etc. Using tracing papers and trace the grid structures from each of the selected publication (a total of three tracings, 3 pages).

Design Process

Grid Tracings
Step one: Use a ruler and a black marker to indicate the linear structure
Step two: Photocopy each tracing
Step three: On the photocopies of grids:
  - Use a middle value gray marker to indicate the position of photographic or illustrative elements; fill the areas with middle value.
  - Use a light value gray marker to indicate the block of type; fill the areas with light value.
  - Use a black marker to indicate headline type; fill a “bar” shaped area in where there is headline type.

Turn in all six parts which include 3 tracings and 3 value studies. Due 1.14.

Objectives

2. **Visual Hierarchy:** Design four different page layout by using the same elements on various grid structures and the strategy of visual emphasis (hierarchy of information).

Two of the most important functions of page design are motivation and accessibility. These can be achieved by provided the viewer with a visual road map. The designer pre-processes the information and provides a path through the information. The document should have a clear underlying visual structure, organizational landmarks, graphic cues, and clearly differentiated information types. Specific techniques include:
  - Chunking: breaking information into manageable chunks or groups
  - Queuing: ordering hierarchically according to importance
  - Filtering: simplification to filter out unnecessary visual noise
  - Mixing Modes: providing both visual and verbal information so that different people can take in information in several ways.

Limitations

Using 2, 3, and 4 column grids and one original grids to design four different page layout compositions. Each composition must use a grid structure to integrate a logo/symbol, headline, text, and photo/illustration. Size of each solution is 8 1/2” X 11”, either vertical or horizontal format for all 4 designs. You can select your own contents but all contents need to be included in all 4 designs. All designs are in color.
Each solution is developed according to the visual emphasis or hierarchy of information. Designers can control the intake of information by the size and positioning of visual elements. The reader/preceiver can be told how to rank information. Use the design principles of contrast, grouping, figure-ground integration, balance, texture, and rhythm to develop the layout. Following is the hierarchy plan for each layout:

1=most important; 2=second...etc.

Original grid: Create your own hierarchy

**Design Process**

**Rough Stage:** A minimum of 3 rough sketches are required for each grid structure (a total of 12). Due 3.26.

**Final stage:** The one best design solution is selected from the rough stage designs for each grid structure (a total of 4). The final solutions must be presented in 8½” X 11” and must be mounted with 1 inch all around on a black matte board. Due 4.23.
Assignment Four: Type and Image Integration

Create ten design solutions (color or black and white) that demonstrate Hiebert’s morphology on explaining the nature of words and pictures.

Objectives
The primary objective of the project is to explore the visual and verbal relationships between pictures and words. The function of words, whether captions, labels, or integrated design elements, is the focus of this project. You will place the elements intuitively, rather than using a grid structure or visual hierarchy. This project is intended to be experimental. We will investigate the formal relationships between words and images. How do principles such as size, shape, rhythm/spacing interplay between the image and the words? How do similar elements relate? What is the effect of contrast? This assignment also explores the expressive qualities of layout-expression based on variations of size, spacing, tonality, and configuration.

Limitations
Hiebert’s morphology contains the following:

- Content: Visual or Verbal
- Scale: Subordinate or Dominant
- Grouping: Regular or Irregular
- Dimensionality: Flat or Spatial
- Message: Informational or Expressive

Hiebert says that words are typically verbal, subordinate in size, regular in configuration, flat, and primarily informational. In contrast, pictures are visual, dominant in scale, irregular, spatial, and primarily expressive. He also discusses the need to distinguish analogous (similar) and contrasting relationships. He asserts that a successful design is complex and contains both similarity and contrast in varying degrees.

Use the phrase_____ as text for this project. Use only simple, classic, and neutral typefaces. Do not use fonts that are decorative or expressive in their own right. The expression should not come from the typefaces themselves, but from your arrangement of them and the pictorial elements. Choose no more than two pictorial elements. One image is adequate.

Using the type and the pictorial elements, create a range of solutions intuitively. The format for the solutions is a 6” by 6” square. Use different sizes and arrangement of type. Your pictorial; image may also be altered. Complete ten solutions to the problem. Use Hieberts’ morphology to describe the interactions between text and image. Complete one morphology for each composition.

Design Process
Rough Stage: Create 30 intuitive roughs based on the morphology. Due 4.9.

Final stage: The ten best design solutions are selected from the roughs. Write Hiebert’s morphology to describe the interactions between text and image at the back of each solution. The final solutions must be mounted on a 7” x 7” black matte board (see figure). Due 4.23.
Assignment Five: Poster design campaign

Choose your most successful composition (morphology) from assignment 4, expand and design a series of 3 campaign/theme posters for a particular organization of your choice.

Limitations

Size of each poster is 18” x 24”. Final design must be done in Illustrator or InDesign. You need to write up your own content for the poster. There is no limitation on the choice of color.

Design Process

Rough Stage: A minimum of 20 rough hand sketches are required. In this stage, focus is placed on generating as many ideas as possible. All rough sketches must be independent and not related to each other. Try to look for references related to this project. No computer work is allowed. There is no need to get detailed at this stage. Generating ideas is the main goal. Due 4.23.

Second stage: After six best solutions have been chosen from the rough stage, each solution will then be refined and developed. In this stage, designs should be created in the computer. Due 5.2.

Final stage: The three best design solution is selected from the second stage designs. The design must then be refined and finalized. The posters should be mounted on 3 separate black foam core mounting boards (no boarders). Due 5.9.