

Olympics of the Visual Arts

2027

45th Anniversary



Information Packet

Olympics of the Visual Arts 2027

Register Your District's Teams by
March 19, 2027

OVA Event in Saratoga Springs
April 19, 2027



Please take time and read the guidelines for participation and submission for the OVA event this year. Evidence of brainstorming, creative problem solving, and development of your process should be presented in a portfolio displayed with your design solution at the venue.

Our panel of volunteer judges will review the portfolios along with the installed solutions on the day of the event.

Teams will be required to submit a clear photo of their finished design in advance of the event, uploaded through a link on the NYSATA webpage.

Upload your entry photo by
April 12, 2027

Teams must have their photos uploaded to be eligible to receive awards. Plan your timeline accordingly.

Links for Registration and other helpful resources can be found on the OVA page of the NYSATA website.



NEW YORK STATE ART TEACHERS ASSOCIATION

Olympics of the Visual Arts Overview

The **Olympics of the Visual Arts** is an extracurricular school program for students across New York State. Its founding group, the New York State Art Teachers Association (NYSATA), views the visual arts as a discipline equal to other disciplines that challenge and stimulate our youth, and believes that creativity and creative problem solving in the visual arts is vital to a full and enriched life in our technological and scientific society.

The **Olympics of the Visual Arts** presents a series of design problems that require utilizing contemporary, cultural, and historical references, brainstorming, problem solving, and creative solutions. There are two forms of problem solving. One is a long-term problem based on research, planning, and creativity, and is completed prior to the State Competition. The other form of problem solving will be a short-term or on-demand solution and is completed during the State Competition. All problems will have performance standards to meet through visual and media arts.

Highlights of Participation:

- Teams may consist of at least **2 or more** student members.
- There are 3 grade levels for team registration:
ELEMENTARY LEVEL (K-5)
MIDDLE LEVEL (6-8)
HIGH SCHOOL LEVEL (9-12)
- ACTIVE NYSATA Individual or District membership is required.
- DISTRICT Registration (1 main contact for ALL teams)
- 1 team per level in each category permitted.
- Registration is available through a link on the OVA page of the NYSATA Website.
- Registration fees are outlined as follows:
\$150 1 Team
\$200 2-5 Teams
\$250 6-10 Teams
\$300 11 Teams +
- Payment Questions: tkonu@nysata.org and ova@nysata.org



Consider the approach to your category design solution with your team carefully and register by the deadline of **March 19, 2027**. No late registrations or category changes can be accepted after the deadline as we prepare to facilitate a successful event with our team of volunteers.

Olympics of the Visual Arts Overview

SCORING & AWARDS

Category Design Solutions:

The **Long Term Design Solutions** of ALL teams will be scored by our volunteer judges based on rubric criteria outlined below. The **Portfolio of Research and Planning** (exhibited with the entry and labeled accordingly) will be reviewed and contribute to the overall score. Qualitative and quantitative feedback will be provided on the Long Term Design Solution.

Scoring Criteria:

Review of the PORTFOLIO:

- Evidence of Brainstorming
- Evidence of Research
- Presentation Quality of the Portfolio (Unity, thematic format, visual clarity)

Review of the DESIGN SOLUTION:

- Imagination/Originality/Risk Taking
- Addressing the Criteria of the challenge
- Quality of Craftsmanship/Technical skill in final creation

On-Demand Design Challenge:

ALL Teams will participate in the **On-Demand Design Challenge** while the long term solutions are scored. Teams will be presented the design challenge during the opening ceremony and are limited to a specific list of supplies to develop their collaborative solution, free from any teacher or parent involvement. **On-Demand solutions will be scored, and points will be combined with the score of the Category Design Solution for an overall team total for every category (including Fashion)**

Awards:

Awards will be presented for 1st, 2nd, and 3rd place score totals in each LEVEL in each CATEGORY. At the judges' discretion, a special **HYNDMAN CREATIVITY AWARD** may also be presented in each category.



Olympics of the Visual Arts Overview

Event Schedule

Arrival & Installation:

8:30-9:45

ONE district representative should check in ALL district teams at the check in table. Each team will be provided 3 copies of their assigned number.

TEAMS MUST report to the **Category Coordinator** with assigned numbers for direction to the assigned floor space to set up. (**Teams DO NOT choose their own spaces to set up**) Place assigned numbers prominently displayed on the PORTFOLIO, THE DESIGN SOLUTION and the ON DEMAND SOLUTION.

***IMPORTANT NOTE:** *Scoring of the teams' On-Demand solutions will be added to the score of the Long Term Design and included in the team total. Clear labeling of the Portfolio, Long Term and On Demand pieces and visibility of assigned numbers is extremely important.*

Opening Ceremony:

10:00-10:30

ALL participants assemble in the main room for a warm welcome, event kick off, and announcement of the On Demand Design Challenge.

On Demand Challenge:

10:30-12:00

Teams in **ALL 8 categories** will complete the collaborative On Demand Challenge.

Fashion Parade:

12:00-12:30

NEW THIS YEAR Fashion Teams are invited to model their Design Solutions for all in attendance. The Fashion Category Coordinator will facilitate and share the parade route. All others in attendance should assemble in the main stage room to view the parade and cheer on the models.

Lunch and Review of Category Design Entries:

12:30-1:45

The upstairs meeting room is reserved for lunch storage and tables to assemble for lunch. Please clean up after your groups and leave the room the way you find it. Please also use this time to walk the category spaces to explore all of the team entries.

Closing Ceremony & Awards:

2:00-3:00

All participants are invited to assemble in the main room for closing remarks and presentation of awards. We'll need pathways clear for students to quickly make their way to the stage for receipt of awards.





2027 OVA Theme

New York State 250th Commemoration

Inspired by the New York State Museum's commemoration of the **250th anniversary of the United States (NYS 250th)**, this year's Olympics of the Visual Arts invites students to explore the many stories that have shaped New York State. While the Revolutionary era marked a pivotal moment in our nation's history, New York's story is much larger. It is a story of constant discovery, creativity, adaptation, and innovation.

From the Great Lakes and rolling hills of Western New York, through the Adirondacks and Hudson Valley, to the shores of Long Island, New York is a place where people, ideas, and environments intersect and contribute to New York's ongoing story

For 250 years and beyond, New York has been shaped by:

- The landscapes and ecosystems that define our state
- The Indigenous histories and traditions that came before us and are present now
- The inventions and discoveries that changed the world
- The artists, musicians, scientists, and innovators who pushed boundaries
- The communities and individuals who continue to create its future

This year's OVA challenges encourage students to look closely at what makes New York unique. Your inspiration may come from a place, person, species, tradition, invention, or idea. You may explore something historic, something happening today, or imagine something that could shape New York's future.

Resource Links:

- **New York State Museum - NYS 250th Commemoration:** nysm.nysed.gov
- **I Love NY Historical & Regional Guides:** iloveny.com
- **New York State Archives - Digital Collections:** digitalcollections.archives.nysed.gov
- **New York Heritage Digital Collections:** nyheritage.org
- **National Museum of the American Indian (Smithsonian)** americanindian.si.edu

Competition Categories:

**Drawing, Painting, Illustration, Sculpture, Fashion,
Architecture, Design, Photography**



DRAWING: Regional Nature Journaling



draw-ing: *n.* The art of representing objects or forms on a surface chiefly by means of lines.

New York State contains diverse ecosystems. From the tidal marshes of the Long Island Sound and the majestic Hudson River to the ancient peaks of the Adirondacks, Catskills, Great Lakes, Finger Lakes, and dense urban green spaces. Nature journaling blends scientific observation with artistic mark-making, capturing the flora, fauna, and natural features that define our state's distinct geographic regions.

Challenge:

Create a nature journal spread or comprehensive illustration that documents the ecosystems, flora, fauna, and natural elements specific to a distinct region of New York State. Your entry must integrate **both visual artwork and handwritten or calligraphic text** (such as observational notes, species labels, regional facts, or poetic reflections) to tell a rich visual story of your chosen biome.

Research & Inspiration Ideas to Consider:

- **Regional Ecosystems:** Long Island Sound marine life, Hudson Valley habitats, Adirondack alpine flora, Finger Lakes gorges, or urban biodiversity.
- **Biomimicry & Field Sketches:** Study classical field journal layouts, botanical illustrations, and wildlife sketches.
- **Text & Typography:** Explore how text can wrap around or frame visual subjects to enhance storytelling.

Historical References:

- **John James Audubon (1785–1851):** Painter who documented NY bird species.
- **Maria Sibylla Merian (1647–1717):** Integrated handwritten field notes with botanical art.
- **John Muir (1838–1914):** Expressive sketches with poetic observations.
- **Beatrix Potter (1866–1943):** Naturalist illustrator : mycological and botanical studies.
- **Louis Agassiz Fuertes (1874–1927):** Ithaca-born illustrator who created detailed NY bird surveys.

Contemporary References

- **Clare Walker Leslie:** Pioneer combining daily weather data, notes, and sketches.
- **Hannah Hinchman:** Illuminated journal pages that treat text as a framing element.
- **John Muir Laws:** Specializing in scientific field journaling techniques.
- **Debra Eisenhart:** NY-based botanical artist capturing native flora with high precision.
- **David Allen Sibley:** Famous for crisp line studies and hand-lettered notes.

Scoring Considerations (In Addition to General Criteria):

- Mastery of drawing media, mark-making, line quality, and spatial composition.
- Seamless integration of text and image to convey detailed scientific or natural observation.



PAINTING- Waters as Storytellers



paint·ing: *n.* The process, art, or occupation of coating surfaces with paint for a utilitarian or artistic effect.

Long before modern highways and rails existed, Indigenous peoples of New York settled near waterways for nourishment, community, and trade. Waterways are living vessels carrying memories from the past into the present and future.

Challenge:

Paint a composition depicting a New York State body of water (river, lake, ocean, waterfall, sound, or canal) portrayed as a **storyteller carrying memories from the past into the future**. Your painting should reflect the cultural, historical, or environmental significance of the water source, drawing connections to topics such as but not limited to Indigenous traditions, state parks, or local heritage.

Research & Inspiration Ideas to Consider:

- **Indigenous Heritage:** Research Indigenous connections to regional rivers (e.g., *Mahicantuck*, the "river that flows two ways").
- **New York Waterways:** The Hudson River, Niagara Falls, Lake Champlain, Lake Ontario, Finger Lakes, Genesee River, Mohawk River, Erie Canal, among others.
- **Atmospheric Mood:** Use color palette and light to evoke memory, passage of time, or environmental stewardship.

Historical References:

- **Thomas Cole (1801–1848):** Founder of Hudson River School capturing NY waterways.
- **Asher Brown Durand (1796–1886):** Hudson River School painter of wilderness rivers.
- **Robert S. Duncanson (1821–1872):** African American master of dramatic river landscapes.
- **Winslow Homer (1836–1910):** Capturing atmospheric marine light and coastal waters.
- **Edward Moran (1829–1901):** Maritime painter specializing in New York harbors.

Contemporary References:

- **Jeffrey Gibson:** Choctaw-Cherokee artist exploring Indigenous craft and story.
- **Kay WalkingStick:** Cherokee painter combining landscapes with Indigenous patterns.
- **Alexis Rockman:** NY painter exploring aquatic ecosystems and water history.
- **Marie Watt:** Seneca artist connecting community memory and river storytelling.
- **Eric Aho:** Modern landscape painter capturing expressive, luminous currents.

Scoring Considerations (In Addition to General Criteria):

- Depth of narrative connection to New York water history and memory.
- Skillful application of color, texture, atmospheric perspective, and light.



ILLUSTRATION- Mother of Exiles



il·lus·tra·tion: *n.* A visual representation (a picture or diagram) that is used make some subject more pleasing or easier to understand.

Written in 1883 by New York poet Emma Lazarus to raise funds for the Statue of Liberty's pedestal, "*The New Colossus*" transformed Lady Liberty into a universal symbol of welcome, hope, and sanctuary in New York Harbor.

"The New Colossus" by Emma Lazarus:

*Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glows world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
"Keep, ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"*

Challenge:

Create an illustration inspired by the passage from Emma Lazarus's sonnet "*The New Colossus*." Your illustration should visually interpret the poem's themes of refuge, global welcome, hope, or the immigrant experience while grounding the narrative in New York's historic role as a gateway to new beginnings.

Research & Inspiration Ideas to Consider:

- **Symbolism & Imagery:** Interpret phrases from the poem
- **Historical Context:** Explore immigration history across NY.
- **Visual Framing:** Balance figurative elements, architectural backdrops, and text integration.

Historical References:

- **Shaun Tan:** Graphic illustrator known for surreal immigration allegories.
- **Faith Ringgold:** Story quilts and illustrations capturing freedom and civil rights.
- **Yuyi Morales:** Author-illustrator capturing sanctuary and immigrant identity.
- **Edel Rodriguez:** Cuban-born illustrator creating bold graphic art on migration.
- **Jillian Tamaki:** Modern narrative illustrator exploring identity and place.

Contemporary References:

- **Norman Rockwell (1894–1978):** Narrative storytelling and human character study.
- **Jacob Riis (1849–1914):** Photojournalist documenting NY immigrant tenement life.
- **Joseph Keppler (1838–1894):** Puck illustrator depicting 19th-century NY immigration.
- **Ben Shahn (1898–1969):** Social realist focusing on labor, immigration, and freedom.
- **Arthur Szyk (1894–1951):** Immigrant illustrator known for freedom and human rights art.

Scoring Considerations (In Addition to General Criteria):

- Direct conceptual link to the poem's passage and thematic depth.
- Technical mastery in narrative visual framing and media application.



SCULPTURE - Monumental Breakthrough



sculp·ture : *n.* The art of carving, modeling, welding, or otherwise producing figurative or abstract works of art in three dimensions, as in relief, intaglio, or in the round.

Monuments are traditionally sculptural, built to honor past historical figures or events. They serve to inform communities and visitors about a shared heritage, pivotal moments, revolutionary ideas, and human ingenuity in time so future generations can look back and build forward.

Challenge:

Design and build a three-dimensional monument that memorializes a groundbreaking **innovation, invention, scientific breakthrough, or innovator** rooted in New York State history. Your sculpture should visually capture the energy, impact, and transformative nature of an idea that made an impact and changed the way we interact with the world.

Research & Inspiration Ideas to Consider:

- **Engineering & Transportation:** The Erie Canal, early aviation in Hammondsport (Glenn Curtiss), electric locomotives, or suspension bridge technology.
- **Technology & Communication:** The telegraph, photography advances, computing milestones (IBM in Endicott/Poughkeepsie), or recording technology.
- **Science, Medicine & Industry:** Breakthroughs in medicine, agricultural science, consumer manufacturing, or green energy innovations across NY.
- **Form & Kinetic Elements:** Explore how geometric structures, industrial materials, or dynamic balance can represent movement, power, and scientific discovery.

Historical References:

- **Augustus Saint-Gaudens (1848–1907):** Modern public bronze monuments.
- **Isamu Noguchi (1904–1988):** Abstract interactive public sculptures.
- **Edmonia Lewis (1844–1907):** Marble liberation monument sculptor.
- **Alexander Calder (1898–1976):** Kinetic mobiles and stables.
- **Louise Nevelson (1899–1988):** Reclaimed urban wood assemblages.

Contemporary References

- **Kehinde Wiley:** Monumental bronzes of youth.
- **Simone Leigh:** Monumental figures honoring labor.
- **Hank Willis Thomas:** Civil rights public monuments.
- **Wangechi Mutu:** Monumental museum facade figures.
- **Alison Saar:** Sculptures addressing historic memory.

Scoring Considerations (In Addition to General Criteria):

- Structural integrity, stability, and craft in 3D execution.
- Originality in bridging past history with future visions for New York.



FASHION- Boombox to Runway



fash-ion de-sign: *n.* A graphic representation, especially a detailed plan for construction or manufacture of the prevailing style of dress.

Hop emerged through four foundational elements: MCing, DJing, Breakdancing, and Street Art/Graffiti. Fashion immediately became the visual voice of this movement, converting street art and streetwear into a global cultural phenomenon.

Challenge:

Design and construct an original, wearable fashion garment paired with at least two accessories inspired by the historical connection between Graffiti/Street Art and Hip Hop culture in New York State. Your complete design must be constructed exclusively using paper (not fabric) with minor adornments permitted from non-traditional upcycled and recycled materials (e.g., discarded plastic, bubble wrap, old newspapers, soda tabs, tissue paper, reclaimed cardboard, wire, woven tape, etc). Your design should incorporate street art aesthetics, bold typography, layered textures, or movement-friendly silhouettes that pay homage to 1970s–1980s urban origins.

Research & Inspiration Ideas to Consider:

- **Foundational Elements:** Translate DJ turntable rhythms, spray-can typography, or breakdance movement into garment silhouettes.
- **Materials & Construction:** Explore upcycling, and how to simulate denim, canvas, custom textile painting, or wearable lettering.
- **Modeling & Presentation:** Consider how the garment moves when worn during the fashion parade.

Historical References:

- **Dapper Dan (1944–Present):** Custom luxury Harlem street couture.
- **Jean-Michel Basquiat (1960–1988):** Neo-expressionist graffiti suit art.
- **Phase 2 (1955–2019):** Wildstyle typography and flyer design.
- **Run-D.M.C.: Tracksuits, unlaced Adidas, and fedora street style.**
- **Lady Pink (1964–Present):** First lady of NYC subway graffiti.

Contemporary References

- **Cey Adams:** Early hip-hop brand design.
- **April Walker:** Pioneering 1990s urban streetwear.
- **Stephen Sprouse (1953–2004):** High-fashion graffiti print design.
- **Kerby Jean-Raymond:** Storytelling NY street couture.
- **Jamel Shabazz:** NYC street-style culture photography.

Scoring Considerations (In Addition to General Criteria):

- Innovation in translating street art/graffiti elements into wearable garment form.
- Craftsmanship, tailoring, durability, and visual impact during the modeling runway.



ARCHITECTURE- Bridges of Connection



ar·chi·tec·ture: *n.* The profession of designing buildings, open areas, communities, and other artificial constructions and environments, usually with some regard to aesthetic effect.

New York is defined by its iconic bridges. From the Brooklyn Bridge and Walkway Over the Hudson to the Peace Bridge, these structures do more than span rivers; they connect communities, cultures, commerce, and ecosystems. Architectural design can build bridges that unite separated neighborhoods, celebrate regional heritage, or solve environmental challenges.

Challenge:

Design an architectural structure that acts as a "bridge", whether literal, metaphorical, or both, connecting two distinct communities, cultures, ecosystems, or historical eras in New York State. A bridge can take many forms: it can span a physical landscape, cross a social or environmental divide, or create a structural connection between the past, present, and future. Teams are encouraged to think broadly about what it means to bridge a gap. Your design must clearly articulate **what divide your structure is bridging and why**, while honoring the historical, social, or geographic context of its New York location.

Research & Inspiration Ideas to Consider:

- **Spatial Divides:** How physical barriers separate places or people.
- **Metaphorical Connections:** Architectural spaces bring different cultures, histories, or ideas together.
- **Environmental Harmony:** Structures blend human needs with surrounding ecosystems and natural habitats.
- **Context & Site History:** Research local stories, geography, and heritage

Historical References:

- **John & Emily Warren Roebling:** Brooklyn Bridge cable-suspension pioneers.
- **Frank Lloyd Wright (1867–1959):** Organic architecture and nature integration.
- **Othmar Ammann (1879–1965):** Major New York bridge engineer.
- **Stanford White (1853–1906):** Beaux-Arts Gilded Age architecture.
- **Julia Morgan (1872–1957):** Community-centered structural engineer.

Contemporary References:

- **Santiago Calatrava:** Sculptural transportation bridge architecture.
- **Jeanne Gang (Studio Gang):** Organic canyon-like space design.
- **Elizabeth Diller (DS+R):** Adaptive elevated park design.
- **Maya Lin:** Landscape memory architectural installations.
- **Shigeru Ban:** Sustainable timber structure designer.

Scoring Considerations (In Addition to General Criteria):

- Clarity of site-specific context and functional architectural purpose.
- Quality of structural scale model, spatial design, and craftsmanship.



PHOTOGRAPHY: Cultural Archive Collection



pho-tog-ra-phy: *n.* The art or process of producing images of objects on photosensitive surfaces or through digital processes.

Museums, historical societies, and county fairs across New York State preserve our collective history by curating artifacts, stories, and specimens. Photography allows us to document, collect, and re-contextualize objects or places into a visual collection or archive.

Challenge:

Create a thematic photo series (a cohesive collection of a minimum 3 photographs) that acts as a visual archive of New York State culture. Your series can draw inspiration from different types of museum collections or cultural gatherings such as **agricultural fairs (county/state fairs)**, **regional history museums**, **the Adirondack Experience** and **the Wild Center**.

Research & Inspiration Ideas to Consider:

- **Curation & Storytelling:** How do individual photos interact when displayed together as a visual collection?
- **Themes:** Agricultural roots, industrial relics, preserved wildlife, living history events, or community traditions.
- **Lighting & Focus:** Utilize studio-style macro photography, environmental portraiture, or documentary photojournalism.

Historical References:

- **Berenice Abbott (1898–1991):** Documented changing New York architecture and culture.
- **Eugène Atget (1857–1927):** Pioneer of urban archival photography.
- **James Van Der Zee (1886–1983):** Harlem Renaissance photographer archiving Black NY life.
- **August Sander (1876–1964):** Portrait photographer systematically archiving social types.
- **Lewis Hine (1874–1940):** NYC documentary photographer archiving working-class history.

Contemporary References:

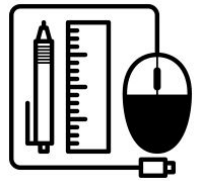
- **Mark Dion:** Exploring museum collecting, taxonomy, and institutional archives.
- **Lorna Simpson:** Examining history, memory, and archives through photo series.
- **Carrie Mae Weems:** Re-examining cultural archives, history, and social identity.
- **Rosamond Purcell:** Photographing natural history collections and curio artifacts.
- **Hank Willis Thomas:** Conceptual artist analyzing media, sports, and cultural archives.

Scoring Considerations (In Addition to General Criteria):

- Narrative cohesion and visual unity across the multi-photo series.
- Technical control over focus, exposure, framing, lighting, and printing quality.



DESIGN- Sounds of the State



de·sign: *v.* to create, execute, or construct according to plan; to devise for a specific function or end

New York has been the birthplace and epicenter of revolutionary music movements across generations including Harlem Renaissance Jazz, 1970s Hip Hop, Punk, Folk, and contemporary global sounds. Graphic design plays a central role in translating sound, energy, and culture into visual brand identity.

Challenge:

Create a cohesive graphic branding suite for a **"Sounds of New York Music Festival"** celebrating New York's rich musical culture. Teams must choose a specific musical focus, such as a single genre, a historic musical era, a regional sound, or a fusion of NY's past, present, and future musical heritage. Your design must include **3 connected promotional deliverables**:

1. **Event Poster** : featuring typography, dynamic visual hierarchy, and festival details.
2. **Festival Merchandise Concept** (e.g., t-shirt design, vinyl sleeve, tote bag)
3. **Ticket or Pass System** (digital pass or physical commemorative ticket)

Research & Inspiration Ideas to Consider:

- **Visual Identity & Cohesion:** How color palettes, typography, logos, and imagery create a recognizable brand across different formats and media.
- **Sound as Visual Art:** How line, shape, rhythm, and texture can visually represent tempo, movement, and musical genre.
- **New York Musical Roots:** Exploring iconic music hubs across NY (Harlem, the Bronx, Brooklyn, Greenwich Village, Saratoga, or numerous upstate summer festivals).
- **Target Audience & Message:** Designing clear, eye-catching visual hierarchy that communicates essential event information while evoking the energy of live music.

Historical References:

- **Milton Glaser (1929–2020):** Expressive flat-color music graphics.
- **Andy Warhol (1928–1987):** Pop-art band album covers.
- **Aaron Douglas (1899–1979):** Jazz Age silhouette graphics.
- **Reid Miles (1927–1993):** Bold jazz album typography.
- **Paul Rand (1914–1996):** Modernist visual identity systems.

Contemporary References

- **Paula Scher:** Dynamic expressive theatrical typography.
- **Emory Douglas:** Bold protest poster design.
- **Art Chantry:** DIY punk screen print graphics.
- **Cey Adams:** Early hip-hop brand design.
- **Gail Anderson:** Custom wood-type poster design.

Scoring Considerations (In Addition to General Criteria):

- Strong brand cohesion across all three graphic deliverables.
- Effective use of typography, layout composition, color hierarchy, and print clarity.

