Art 243
Intro to Type

Art Department
Student Learning Outcomes
Addressed in this Course

1. Acquire a basic knowledge, theories, and concepts about art; develop a foundation of art skills and a high level of craftsmanship; communicate ideas and concepts through writing, speaking and art making; acquire a competency with the tools and technologies associated with the visual arts.

2. Broaden knowledge of ancient through contemporary art; develop an understanding of the theoretical, cultural, and historical contexts of art.

3. Apply processes of generating and solving problems in art; analyze, interpret and question traditional methodologies and preconceived notions of art and art making.

4. Explore and engage in interdisciplinary forms of art making.

5. Develop an appreciation and tolerance of diverse perspectives dealing with art, culture, teaching and learning.

6. Become involved in both individual and collaborative art experiences with other students, faculty, and community.

7. Develop a career path for an art profession or an art-related field; develop an understanding of the demands and expectations of that area of art profession or art field.

Mike Curb College of Arts, Media, and Communication
DEPARTMENT OF ART
GRAPHIC DESIGN

MISSION - The CSUN Art Department is committed to teaching students to experience and value visual thinking and creative problem solving in art, as well as recognize the concurrent importance of perception, experimentation, innovation, and critical thinking. We encourage students to understand the history and traditions of art with their relevance to social and community concerns as well as the art of different cultures. Students are also encouraged to utilize and interact with the services, facilities and technologies offered throughout the University as well as those provided by the Art Department.

PROGRAM OUTCOMES
Communication • Creativity • Critical Thought • Social Responsibility • Transdisciplinarity • Ethical Practice

Art 243 Introduction to Type • Class Number 11192
3 UNITS (3-3)

Term
Fall 2014 • TTH • 8 a.m–10:45 p.m.

Instructor
April Latragna
april.latragna@csun.edu

Office
Main Class Room

Office Hours
Main Class Room TTH • 7:30 a.m–8 a.m.

Course Description
History, theory and practice of letterforms and typography as they apply to graphics, advertising and other areas of design and visual communication. Projects cover principles of typography, letter structure, typeface selection, fundamentals of computer typesetting, and typographic layout.

Prerequisite(s)
Art 140; Art 200 co-requisite.

Texts
REQUIRED
Thinking With Type
By Ellen Lupton; Princeton Architectural Press
RECOMMENDED
*Typography Workbook*
Timothy Samara, Rockport Publishers

*Stop Stealing Sheep and Find Out How Type Works*
Erik Spiekermann and E. M. Ginger, Adobe Press

*Twentieth-Century Type*
by Lewis Blackwell, Yale University Press

*The Elements of Typographic Style*
by Robert Bringhurst, Hartley and Marks

*The Art of Typography*
by Christopher Burke and Paul Renner, Princeton Architectural Press

*Rookledge’s International Directory of Type Designers: A Biographical Handbook*
Ron Eason and Sarah Rookledge, Sarabande Press

*A History of Lettering*
Nicolete Gray, Phaidon Press

SUGGESTED
*Texts on Type: Critical Writings on Typography*
Steven Heller and Philip B. Meggs, Allworth Press

*Grids: The Structure of Graphic Design*
André Jute, RotoVision

*A Type Primer*
John Kane, Laurence King

*Unjustified Texts: Perspectives on Typography*
Robin Kinross, Hyphen Press

*Letter Forms*
Stanley Morison, Nattali & Maurice

*Typographically Speaking: The Art of Matthew Carter*
Margaret Re, Princeton Architectural Press

*Basic Typography: Design with Letters*
Ruedi Rüegg, Van Nostrand Reinhold

*Making and Breaking the Grid: A Graphic Design Layout Workshop*
Timothy Samara, Rockport Publishers

*Publication Design Workbook: A Real-World Guide to Designing Magazines, Newspapers, and Newsletters*
Timothy Samara, Rockport Publishers

*Type Rules: The Designer’s Guide to Professional Typography*
Ilene Strizver, North Light Books

*Printing Types: Their History, Forms, and Use, Volumes I and II*
Daniel Updike, Dover Publications
Instructional Process
- Lectures and/or media presentations explaining theory and issues specific to the planning and strategy of the project.
- Examples of previous student work along with professional samples
- Explanation of the problem solving process, methods of execution, project completion and presentation
- Demonstrations of materials, techniques, process.
- Individual critiques with each student during the studio session. Development in-studio is for the benefit of the instructor’s personal attention and for the opportunity for the student to interact with other students during the design process.
- Class critiques during project development allow students to observe other projects in progress to gain confidence in the verbal presentation of ideas, to express critical evaluation of other student’s projects, and to evaluate their own work.

Materials of Instruction
Notebook for keeping notes and handouts
Traveldrive, jumpdrive or flashdrive with USB2.0 connection that can hold at least 1 gig of data
14 x 17 inch Canson Tracing Pad
14” x 17” Cotton Comp Paper (Biengang 360 — at $25.00, 2 students may share a pad)
Niji “Stylist” black fine tip pen
Black markers with 2 nibs such as medium & bold (Sanford PM 98 works well)
Xacto Knife & #11 Xacto blades (bulk pack suggested)
3/16 inch thick Foamcore, black or white sizes TBD as needed.
3M Super 77 Spray Adhesive
3/4 inch White Artist’s Tape
C-Thru Ruler 18 inch (not centimeters)
Metal Ruler 18 inch
White eraser
#2 Pencils (Ticonderoga works well)
Pencil Sharpener

The following are good to have around and bring to class as needed:
18 x 24 Self-healing cutting matte
Metal T-Square 24 inch,
Triangles beveled, 45, 30/60 degrees.
Color Pencils
Glue Sticks
Burnishing Tool
Proportion Scaling Wheel; Schaedler Rulers are a smart investment for a designer.

Project Submission
At the end of the semester, students are required to upload a compilation folder containing each of their projects in a PDF format. Students are responsible for obtaining all work (hard copies) saved by instructor by the beginning of the following semester.
Learning Activities and Assignments

PAPERS related to projects may be given at any time

LECTURES
There will be a variety of design lectures revolving around the specific needs of students and projects such as:

- Discussion on The Letter
- Review of Principles of Design
- Discussion on Humanism and the Body
- Presentation on Anatomy
- Discussion on Enlightenment and Abstraction
- Discussion on Monster Fonts and Nineteenth Century Advertising
- Discussion on Reform & Revolution
- Discussion on Type as Program
- Presentation on Classification
- Discussion on Type as Narrative
- Presentation on Big Families
- Designing Typefaces
- Presentation on Screen Fonts & Bitmap Fonts
- Discussion on Text
- Presentations on Errors and Ownership
- Presentation on Linearity
- Discussion Birth of the User
- Presentation on Kerning and Tracking
- Presentation on Vertical Alignment
- Presentation on Information Hierarchy & Digital Device Accessibility
- Presentation on Dividing Space & Grids
- Presentation on Golden Section

PROJECTS and EXERCISES

1) **Morticed Character**: (Black Ink paper—Size: 14” x 17”): The detailed replication and deconstruction of a typographic character, using tracing paper and ink pens.

2) **Type Categories**: (Black Ink paper—Size: 14” x 17”): The replication of a character (uppercase and lowercase) in four different styles.

3) **Illustrated Word**: (B&W—Size: 11” x 17”): The illustration of a word to capture visual embodiment of its meaning.

4) **Image Substitution Exercise**: (4C—Size: 8.5” x 11”): Combining meanings. Replacing one character in a word with image, creating a completely new meaning.

5) **Spacing and Alignment Exercise**: (B&W—Size: 8.5” x 11”): From a list of common phrases, creating various alignments using one typeface.

6) **Obeying the Rules**: (3 or 4-Color (not process)—Size: 5.5” x 8.5”): Students will produce two multi-paneled volumes that feature guidelines on successful type usage.

7) **Typographer Biography**: A two-page paper chronicling the background, influences (as well as those whom the type designer has influenced), philosophies and working methods of a legendary type designer or typographer.

8) **Typographic Designer Layout**: (3-Color—Size: TBD): Incorporating the text from the Typographic Biography, students create a dynamic page design that captures the essence of their chosen typographic luminary.

9) **Process Book**: Students are responsible for converting one project job folder into an intelligently designed, chronologically organized, bound and clearly labeled process book by the final class session. The size, which must be manageable, will determined be the student.

10) **Typography Notebook**: (.5 inch ring binder): The on-going project for this semester will be a notebook which will consist of visual examples and definitions that will illustrate 25 provided terms. Each visual example will be carefully glued to a sheet of 8.5” x 11” white paper. The typed definition of the term and the reason that the particular visual example was chosen shall be on the reverse side. These sheets of paper shall be neatly placed in a thin (.5 inch) ring binder.

11) **Public Presentation of Typographic Readings**: Students will deliver a classroom presentation on one of the many reading assignments selected from Thinking With Type. Presentation dates are indicated on the schedule with bullet points. Students will also moderate a class discussion afterward.

12) **Web-Based Assignment**: Students visit various typographic web sites and write their thoughts regarding design, navigation, design, ease-of-use, etc.
One of the projects above shall also include a workbook (process book) which will be comprised of a project description, research, inspirations, all explorations, and final layout. It is therefore important to save all materials and information associated with your work in this course.

Projects and their order may change anytime to fit the overall needs of the class.

**Assessment and Evidence of Learning**

**EVALUATION CRITERIA**

- Development of concepts that are thoughtful, original and creative
- Careful attention to execution, technique and completion of projects
- Effective visual and verbal presentation skills
- Active and verbal participation in class activities and critiques
- Attendance with necessary materials and assignment preparation
- Personal challenge and effort in project development
- Deadline compliance

**GRADE BREAKDOWN**

Critiques and feedback on main projects will revolve around individual critiques, round table critiques, and wall critiques. Projects will be graded on personal challenge, self-motivation, and attitude in exploration in the development of self-generated graphic design imagery.

If a project is worth 10 points, its individual stages (thumbnail, rough, comp) are graded on the following point system:

10 = Flawless  
9 = Excellent  
8 = Good  
7 = Average  
6 = Weak

**Counting the final comp twice, the final grade on any project is based on the average grade of the individual stages**

\[
\begin{align*}
\text{Initial Sketches: } & 8 \\
\text{Rough: } & 8 \\
\text{Final Comp: } & 9 \\
\text{Final Comp: } & 9 \\
\end{align*}
\]

\[
34 \div 4 = 8.5
\]

A total of 100 points are possible for the course. Final course grades are issued based on a straight percentage:

93 points = A. Points will be allocated as follows:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Points</th>
<th>% of Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morticed Character Project</td>
<td>5</td>
<td>5%</td>
</tr>
<tr>
<td>Type Categories</td>
<td>10</td>
<td>10%</td>
</tr>
<tr>
<td>Illustrated Word</td>
<td>10</td>
<td>10%</td>
</tr>
<tr>
<td>Image Substitution Exercise</td>
<td>5</td>
<td>5%</td>
</tr>
<tr>
<td>Spacing and Alignment Exercise</td>
<td>5</td>
<td>5%</td>
</tr>
<tr>
<td>Obeying the Rules</td>
<td>15</td>
<td>15%</td>
</tr>
<tr>
<td>Written Biography</td>
<td>5</td>
<td>5%</td>
</tr>
<tr>
<td>Typographic Designer Layout</td>
<td>10</td>
<td>10%</td>
</tr>
<tr>
<td>Process Book</td>
<td>5</td>
<td>5%</td>
</tr>
<tr>
<td>Typography Notebook</td>
<td>10</td>
<td>10%</td>
</tr>
<tr>
<td>2 Exams</td>
<td>10</td>
<td>10%</td>
</tr>
<tr>
<td>Public Presentation &amp; Participation</td>
<td>5</td>
<td>5%</td>
</tr>
<tr>
<td>Web-Based Assignment</td>
<td>5</td>
<td>5%</td>
</tr>
</tbody>
</table>

TOTAL 100 pts 100%
FINAL GRADE CRITERIA

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100</td>
<td>Clearly stands out as excellent performance and, exhibits mastery of learning outcomes</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
<td>Grasps subject matter at a level considered to be good to very good, and exhibits partial mastery of learning outcomes</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
<td>Demonstrates a satisfactory comprehension of the subject matter, and exhibits sufficient understanding and skills to progress in continued sequential learning</td>
</tr>
<tr>
<td>B</td>
<td>83-86</td>
<td>Quality and quantity of work is below average, exhibits only partial understanding and understanding and skills are not acceptable to progress in the graphic design</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
<td>Quality and quantity of work is below average and not sufficient to progress</td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
<td>Quality and quantity of work is below average, exhibits only partial understanding and understanding and skills are not acceptable to progress in the graphic design</td>
</tr>
<tr>
<td>C</td>
<td>73-76</td>
<td>Quality and quantity of work is below average and not sufficient to progress</td>
</tr>
<tr>
<td>C-</td>
<td>70-72</td>
<td>Quality and quantity of work is below average and not sufficient to progress</td>
</tr>
<tr>
<td>D+</td>
<td>67-69</td>
<td>Quality and quantity of work is below average and not sufficient to progress</td>
</tr>
<tr>
<td>D</td>
<td>60-66</td>
<td>Quality and quantity of work is below average and not sufficient to progress</td>
</tr>
<tr>
<td>F</td>
<td>59-</td>
<td>Quality and quantity of work is below average and not sufficient to progress</td>
</tr>
</tbody>
</table>

Class Policies and Guidelines

Files & Organization

1) Students are required to bring pertaining to their current assignment’s to each class. It is therefore suggested that students keep an up-to-date job folder with each assignment. This folder shall be organized in reverse-chronological order from front (recent) to back (previous).

2) Students are responsible for converting one project job folder into an intelligently designed, chronologically organized, bound and clearly labeled process book by the final class session. The size, which must be manageable, will be determined by the student. Below is an example of how the process book might be organized:
   - Title Page with Description
   - I Research
     - General & Detailed Information
     - Bibliography
     - Style + Motif (displayed in contact sheets)
   - II Development
     - Listing of Thoughts & Ideas
     - Concepting
     - Image Generation and Gathering (displayed in drawings & contact sheets)
   - III Design Generation
     - Thumbnailing
     - Digital roughs: 2 stages
     - Final

3) Students shall clearly label digital file folders with date (by quarters and year), student’s last name and project abbreviation. The following method shall be used for the organization and maintenance of all students’ digital files (noncompliance with this method shall result in the lowering of project grade):

   - Q3&4-07_Gutierrez.DesignerPamphlet
     - Q00_Q3&4-07_Gutierrez_DesPamph.indd
     - Q00_Q3&4-07_Gutierrez_DesPamph.pcf
   - 01 Imagery
     - 01 Photoshop
       - 01 Layered
         - 02 Tifs, Eps’s, Jpgs
       - 02 Illustrator
   - 02 Text
   - 03 Information & Correspondence
     - 01 Project Description
     - 02 Research
     - 03 Email
   - 04 Fonts
   - 05 Downloads (to be filed)
   - 06 Previous
4) To protect their work, it is each student’s responsibility to back up their digital files on a separate hard drive, CD or DVD. The loss of files is not a legitimate excuse for failing to deliver an assignment by deadline.

5) Before working from files that have been transported from a flash drive, it is important that students first copy those files to the computer desktop. They should then remove their flash drive from the computer until they choose to replace the files.

6) Students may use the internet as an image source only if the imagery is at least 300 ppi at the intended size of use.

7) All assignments must be either flush mounted on 3/16" black or white foam core (to be specified—see supply list) OR black Bainbridge Presentation Board (or an equivalent—see supply list), unless otherwise specified.

General Protocol

8) In order to gain the full benefit of this course, attendance is mandatory.

9) Also, in order to gain the full benefit of this course, students must devote at least 5 hours per week outside of class to their course work.

10) Throughout the course, there will be various visual presentations, demonstrations, discussions and handouts which are not presently indicated in the syllabus.

11) Throughout the course, there will be various reading assignments and possible quizzes which are not presently indicated in the syllabus.

12) Students are responsible for all information missed due to absence or tardy. Demonstrations and information will not be repeated.

13) Students, on occasion, are expected to generate computer output outside of class.

14) The following process shall be used for the development of each course project (noncompliance with this process shall result in the lowering of project grade):
   - a) job briefing
   - b) research (thorough & organized)
   - c) image gathering (contact sheets)
   - d) listing of thoughts & ideas
   - e) more image gathering/creation
   - f) thumbnailing
   - g) more image gathering/creation
   - h) thumbnailing
   - i) more image gathering/creation
   - j) type explorations
   - k) digital roughs: 2 stages
   - l) final

   Noncompliance with this process shall result in the lowering of project grade

15) Desktop monitors may be turned on only during lab time. Laptops may be open only during lab time.
    In other words: Desktop monitors must be in “sleep” mode and laptop computers must be closed at all times, except lab time.

16) Student’s cellular phones must be turned to “silent” during class.

17) With the exception of emergencies, students may only walk out of class during lab time and breaks.

18) Students are advised not to eat in the classroom. Food should be eaten before class, during the break and after class outside of the classroom. All drinks must be capped when not being consumed.

19) On occasion, your instructor will contact you through email. It is imperative that you either access your university email account or have it forwarded to your regularly used email account.

20) Students wishing to bring visitors to class must first make arrangements with the Art Office.

21) Projects may be resubmitted within 2 weeks of original deadline for a new grade.

22) At the end of the semester, all students must upload a folder containing reduced-size PDFs (compatible with: Acrobat 4.0 and later) of all of their work to the classroom instruction computer. Pictures or scans of analog assignments is acceptable.

23) Delivering both outstanding work and more than what is expected is encouraged.

Attendance and Participation

Attendance is required and is a strong determinate to the students’ success in the course. Roll will be taken and absences beyond 3 will lower the final grade. Students with absenteeism in excess of 4 classes will be encouraged to drop the course. In order to improve student ability to communicate effectively, both orally and in writing, and to help students gain experience in criticizing the work of others constructively, students are encouraged to participate actively in all class discussions. The University emphasizes group interaction in the classroom. If a student is absent, his/her benefits received from classroom involvement are lost—as are contributions which otherwise could have been made to the learning of fellow students. Students are responsible for all material assigned or discussed in class. Students are discouraged from leaving the class during critique, discussions and demonstrations.

Late Work

Deadlines: All completed assignments will be delivered on the due date promptly at the beginning of class. Late work will not be accepted. An absence is not an excuse for a late project.
Essential to the mission of CSUN is a commitment to the principles of academic integrity and ethical behavior. Because the integrity of the academic enterprise of an institution of higher education requires honesty in scholarship and research, academic honesty is required at CSUN. Adherence to the Academic Honesty Policy reflects the commitment of our community to the value of learning and our core principle of social responsibility.

**Definitions of Academic Honesty**

1. **CHEATING** is the act or attempted act of deception by which a student seeks to misrepresent that he/she has mastered information on an academic exercise that he/she has not mastered.
2. **FABRICATION** is the use of invented information or the falsification of research or other findings in an academic exercise.
3. **FACILITATING ACADEMIC DISHONESTY** is intentionally or knowingly helping or attempting to help another commit an act of academic dishonesty.
4. **PLAGIARISM** is the submission of another’s work as one’s own, without adequate attribution. When a student submits work for credit that includes the words, ideas or data of others, the source of the information must be acknowledged through complete, accurate, and specific references, and, if verbatim statements are included, through quotation marks or indentation as appropriate.

**Writing Center**

Students having difficulty with writing assignments are encouraged to contact the Writing Center at:
http://www.csun.edu/s/lrc/writing/.html

**Code of Student Conduct**

Information may be viewed online at http://www.csun.edu/a&r/soc/studentconduct.html

**Field Trip Policies**

Besides being required to sign 1) an Informed Consent Form and 2) a Vehicle Authorization Form, students must also include their name on 3) a list of those attending the field trip. They may also be required to sign a Guest Confidentiality Form from the particular business to be visited.

**Students with Learning Disabilities**

If you have a learning disability or feel that you may have a learning disability, it is suggested that you contact the Center on Disabilities (codss@csun.edu; 818-677-2684). You may be encouraged to register in order to be eligible for accommodations.

**Weekly Schedule**

**Week 1: Tue, Aug 26:** General Introduction & Guidelines — Introduction to Web-Based Assignment (due Sep 11)
Introduction to Notebook (due Nov 18) — Discussions on The Letter (p 13)

**Thur, Aug 28:** Review of Principles of Design — Demonstration — Questionnaire
Discussion on Humanism and the Body (pp 14-15) — Introduction to Biography (Draft due dates: Feb 20, Mar 5) — Lab

**Week 2: Tue, Sep 2:** Presentation on Anatomy (pp 36-37) — Discussion on Size and Scale (pp 38-45)
Discussion on Enlightenment and Abstraction (pp 17-21), Monster Fonts (pp 22-25) — Questionnaire due — Lab

**Thur, Sep 4:** Field Trip — Cal State Los Angeles, “The Art of Typography Exhibit” at CSLA Library North, First Floor Exhibit Area (carpooling or taking the metro suggested) 400 word Essay about the exhibition (due Sep 9)

**Week 3: Tue, Sep 9:** — Discussions on Type as Program (pp 28-29)
Presentation on Classification & Families, Superfamilies (pp 46-51) — Lab

**Thur, Sep 11:** Web-Based Assignment due — Discussion on Type as Narrative (pp 30-35) — Lab
Discussion on Mixing Typefaces (pp 54-55)

**Week 4: Tue, Sep 16:** Presentation on Capitals and Small Capitals (pp 53–53)
Discussions on Numerals, Punctuation and Ornaments (pp 56-63) — Lab

**Thur, Sep 18:** Critique of Type Categories — Discussion on Logotypes (pp 68-71) — Introduction to Illustrated Word — Lab

**Week 5: Tue, Sep 23:** 1st draft of Biography due — Concepts for Illustrated Word due
Presentation on Screen Fonts & Bitmap Fonts (pp 72-75) — Discussion on Typeface Design (pp 76–79)
Thur, Sep 25: Discussion on Font Formats and Licensing (pp 80–83) — Discussion on Text (pp 60–63)

Week 6:  
Tues, Sep 30: Presentation on Errors and Ownership (p 88–89) & Spacing (pp 90–91) — Lab

Thurs Oct 2: Illustrated Word due — Introduction to Image Substitution Exercise — Lab

Week 7:  
Tues, Oct 7: Presentations on Linearity (pp 92-95) & Birth of the User (pp 96–101) — 2nd draft of Biography due —Lab

Thur, Oct 9: Image Substitution Exercise due — Introduction to Obeying the Rules — Lab

Week 8:  
Tues, Oct 14: Presentation on Kerning & Tracking (pp 102–105) — Exercise in Kerning, Tracking, Leading and Alignment Review for MIDTERM EXAM — Obeying the Rules thumbnail sketches due — Lab

Thur, Oct 16: Midterm Exam — Exercise in Kerning, Tracking, Leading and Alignment due
Obeying the Rules thumbnail sketch revisions due — Lab

Week 9:  
Tues, Oct 21: Presentation on Line Spacing & Alignment (pp 108-123)
Obeying the Rules digital rough (1st round) due — Lab

Thur, Oct 23: Lab

Week 10:  
Tues, Oct 28: Obeying the Rules digital rough (2nd round) due — Presentation on Enlarged Capitals, Marking Paragraphs & Captions (pp 124–131) — Lab

Thur, Oct 30 — Lab

Week 11:  
Tues, Nov 4: Guest Speaker — Lab

Thurs, Nov 6: Guest Speaker — Lab

Week 12:  
Tues, Nov 11: — Presentation on Hierarchy (pp 131–143) — Lab

Thur, Nov 13: Lab — Discussion on Spaces and Punctuation, Editing and Proofreading (pp 210 – 217)

Week 13:  
Tues, Nov 18: Notebooks due — Presentations on the Grid (pp 150-159) & Dividing Space (pp 160–163) Demonstration on binding — Lab

Thurs, Nov 20: Presentations on the Grid (pp 150-159) & Dividing Space (pp 160–163) — Lab

Week 14:  
Tues, Nov 25: Obeying the Rules due: — Presentation on Grid as Program, Grid as Table (pp 164–173)
Introduction to Designer Typographic Designer Layout — Lab

Thurs, Nov 27: Designer Typographic Designer Layout thumbnail sketches due — Lab

Week 15:  
Tues, Dec 2: Typographic Designer Layout thumbnail sketches due — Lab Presentations on Golden Section, Single Column Grid (pp 176–179)

Thur, Dec 4: Typographic Designer Layout thumbnail sketch revisions due — — Lab

Week 16:  
Tues, Dec 9: Typographic Designer Layout digital rough due — — Discussion on Data Tables (pp 204–205) Presentations on Multi-Column Grid (pp 180-193) & Modular Grid (pp 194-201) — Lab

Thur, Dec 11: Final day for submitting Process Books — Review for FINAL EXAM — Lab

Week 17:  
Tues, Dec 16: Typographic Designer Layout due — Final Exam 8:00 a.m.—10:45 p.m.