

DAY Monday & Wednesday

TIME 8:30 am – 11:15 am

PLACE Taubman, 813

INSTRUCTOR Megan Deal

E mdeal@collegeforcreativestudies.edu

P 810.513.5851

OFFICE HOURS by appointment

Typography III

SYLLABUS

Course Description

In this course, students develop the ability to use various methods, techniques and materials in the creation of a design prototype. Students cultivate their knowledge of digital management, digital output, the use of materials, and application of processes appropriate to the translation of concepts into finished comprehensives. Students also refine their ability to work with text systems first introduced in Typography II.

Learning Objectives

- 1 A demonstrated thorough working knowledge of InDesign, Illustrator and Photoshop as an integrated software system. The students' knowledge is evaluated by testing.
- 2 A demonstrated knowledge of the subtlety of form that informs the selection of type when considering type pairing. This knowledge will be evidenced through testing
- 3 A demonstrated ability to use various methods, techniques and materials in the creation of design prototypes.
- 4 A demonstrated knowledge of elements such as type family, type systems, grids, zones, color, image and image type that collectively create a family of communications.
- 5 A demonstrated comfortable working knowledge of grid systems and variations associated with the creation of a family of communications as demonstrated in the design of books and families of visually related communications.
- 6 A demonstrated thorough process methodology that through its depth and breadth clearly informs the project outcomes. The students' process will demonstrate a progression that demonstrates an understanding of pacing and zones that inform the development of grid systems. This skill is evidenced in the individual student's process documentation.
- 7 A demonstrated knowledge of graphic design history specific to the formal qualities of systems design, including historic and contemporary themes. The students' knowledge of specific histories is evaluated by testing.

READ

ME

CAREFULLY

&

Required Texts

Twenty-Two Tips on Typography

Enric Jardi

Publisher: Actar

REFERENCE

ME

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Recommended Texts

A Type Primer

J. Kane

Conundrums: Typographic Conundrums

H. Pearce

Grid Systems

K. Elam

Making and Breaking the Grid

T. Samara

The Designer and the Grid

J. Thrift

The Elements of Typographic Style

R. Bringhurst

Type: A Visual History of Typefaces and Graphic Styles

J. Tholenaar

Additional articles and reading assignments will be handed out in class. Students should expect to incorporate occasional reading assignments into their coursework.

An ongoing collection of resources are available online at: www.thethirdofthree.com/goodpool

Suggested Materials/Supplies

- > Sketchbook and writing utensils
- > 8.5 x 11" Tracing Paper Pad
- > 12" ruler with points/pica measurements
- > Small cutting surface/X-acto
- > Roll of drafting/masking tape
- > Drawing compass (can be bought cheap at office supply store)
- > Red pencil/pen
- > 3-ring binder with plastic sheets for organizing your process work

Be prepared to purchase additional materials throughout the semester, including digital output for all final projects and process work.

Class Etiquette

On Cell phones Please turn them off and keep them off during class.

On Email, Facebook, etc Unless relative to your project, please refrain from checking your email and other social networking sites during class.

On Headphones Often, there will be class periods fully devoted to working in class. Provided there are no announcements being made/discussions taking place, you are welcome to use headphones. However, please be courteous to your classmates and keep the volume in check.

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On Working in Class Please do not work on assignments from other courses during this class. Days devoted to in-class work time should be used to your advantage. It is your time to ask questions, get peer feedback, and participate in class discussions. Come to class prepared, plan your time wisely and make certain you have a task outlined for a given day.

On Working Outside of Class Some assignments may require additional research outside the classroom. Upon request you may go to the library or another resource source, but please obtain permission from your instructor before doing so.

In General, I Expect:

- > Hard work
- > Honesty
- > Hard work

Quizzes

On occasion, we will have in-class quizzes. You may be informed of an upcoming quiz before the fact, or they may happen unannounced. Anything we discuss in class or that's covered in a reading assignment is fair game for testing. Quizzes cannot be made up. If you are absent or tardy, you miss the quiz. If the reason for absence is excused, you should see me before or after the class following the one you missed to discuss a make-up assignment.

Critique

Critique is an integral part of the design process, used to help designers validate their ideas and advance their progress. Expect to be challenged. On group critique days, arrive on time, prepared and ready to contribute. You will be graded on your ability to articulate ideas, your willingness to critique others, and your overall engagement in the discussion. In short, plan to participate.

Attendance

Each meeting of a class is considered a session. Attendance is taken at the beginning of each class session. Students arriving 5 to 20 minutes late for any class session are considered tardy.

Three tardies equal one unexcused absence.

Arriving more than 20 minutes late or missing an entire class session is considered an absence. Students who do not return to class after break or who leave early without instructor permission may be counted absent. **Three unexcused absences may result in the reduction of one whole grade from the earned grade. Four unexcused absences may equal failure in the course.**

An absence may be excused if there is a medical reason, emergency or extenuating circumstances beyond the student's control. Students seeking an excused absence may take their documentation to the Academic Advising and Registration Office. The office will send a written notice to the student's instructor and department administrator notifying them that the documentation is on file. The final determination of whether an absence(s) will be excused is at the discretion of the instructor.

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Policy for Late Projects

Projects will be downgraded one full letter grade for each class period they are late. By the fourth class period the project will no longer be accepted and the student will receive a zero. Projects not turned in (or ready for critique/presentation) by the time class starts will be considered one class period late and marked accordingly.

Understanding Your Grades

Each student will be evaluated according to how well they meet the goals and objectives outlined for the course. You will receive a project grade sheet at the completion of each project that outlines how well the project meets the goals and the objectives for the assignment. Each project grade will also take into account your timeliness (see policy for late projects) and your class participation. Process grades will be handed out at various stages throughout each project, to help determine your ability to keep on schedule, your commitment to a thorough and exploratory process and, your overall preparedness and willingness to participate. The culmination of your project grades and process grades will result in your final end of term grade.

Breakdown of final grade:

Project 1 - 20%

Project 2 - 30%

Project 3 - 30%

Process Grades - 20%

Project grades will be determined based on the following criteria:

20% Intent

Does the student demonstrate a clear understanding of project/personal goals? Is the student capable of creating/following a project brief?

20% Exploration/Process

Does the student demonstrate a relentless drive for discovery, evident by he/she's ability to self-propel through a thorough design process? Is the process in-depth and exploratory, marked by multiple solutions/iterations? Is the student open and responsive to input from critiques?

20% Communication/Concept

Does the student understand the relationship between form and meaning as demonstrated by the intended solutions?

20% Creativity/Craft

Is the solution informed and inspired? Does the student demonstrate skill and ability in the inventive use of materials, processes, digital tools and traditional craft?

20% Participation/Presentation

Is the student actively engaged in classroom critiques/discussions? Does the student demonstrate the ability to articulate all phases of the project with order and clarity, in a professional manner?

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Department Grading Criteria

Grading Scale

A 94-100	A- 90-93	
B+ 86-89	B 83-85	B- 80-82
C+ 76-79	C 73-75	C- 70-72
D+ 66-69	D 63-65	D- 60-62
F 59 or below		

Grade Changes

Students have a semester to complete any work necessary to change an "I" grade to a passing grade.

Grade Criteria

Graphic Design is a profession that rewards creativity and is driven by the intelligent translation of the everyday into communications that are amazing, informative and inspiring. Design is a profession based on concept: on helping to define an opportunity, then develop a solution that will fulfill it.

Despite commonly held beliefs, real invention is rarely the product of an isolated genius. More typically, invention is an informed process that connects ideas, form, technology, skill, play, client need, audience awareness, opportunity and passion in the realization of amazing, informed and inspired solutions. It begins before the assignment is written, and is inevitably the difference between efforts that lead to meaningful new ideas, and those that produce derivative results. It is an ability to identify connections leading to opportunities and see openings where others cannot. The most practical direction isn't always the best one. Invention should not be saved for problem solving; it should be engaged first to recognize the most rewarding problems to solve. Exceptional graphic design is not created by the faint of heart nor the narrow-minded. (Excerpts from "What every Designer Needs", published by AIGA)

- 1 We view grades as a measure of your professional preparedness.
- 2 It is important to understand that in professional practice, clients have no interest in the amount of time you invest in creating a solution. What matters to the client is that the form is engaging and appropriate, the concept is inspiring, unique and solves the communication need on time and on budget.
- 3 It is critically important to understand that talent is only one factor in becoming a successful designer. Equally important is your attitude, deference, ambition, reliability, ability to handle criticism, intelligence, and curiosity.
- 4 Exceptional effort, while both appreciated and expected, will have a minor influence on the grade assigned to a project. We certainly expect and appreciate hard work, but simply working long hours on a project does not guarantee a high grade. The critical criteria for grading the project is that the work on the page or screen stands on its own based on the stated goals and objectives of the project.

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- 5 It is important to understand that you are not being judged against the students in your class. You are being evaluated based on the solutions produced by students who have attended the college over a period of years and our understanding of the expected level of accomplishment based on the course level and the realities of professional practice.
- 6 It is important to note that the difference of one grade affects your grade point average by less than one-tenth of one percent. A loss of one grade on one project is almost negligible in your grade point average.

Interpreting Your Grades

A grade of “A” means (on a numeric scale, an “A” is from 91-100):

- > Compared with the best students who have been in the program, based on your level, your solution demonstrates outstanding accomplishment significantly above the student norm. The concept is informed, inspired and appropriate to the problem or opportunity.
- > Your solutions are comparable to the best work produced by students who have been in the program.
- > Your solution demonstrates an understanding of the goals and objectives of the project. The research, process studies and final resolution indicate an analysis of relevant design and audience themes in the production of uncompromising final results.
- > Your craft, including hand craft, digital craft and use of materials, is flawless and uncompromising. The use of materials and tools is inventive, conceptually appropriate and challenges our notion of what is possible.
- > Critically, you have responded professionally and have met the assignment schedule for reviews, critical discussion and final project deadline.
- > The resolution, and your professionalism in meeting deadlines and meeting the goals and objectives of the assignment, are essentially flawless.
- > The project is ready for your portfolio, based on your level in the curriculum, with only minor changes.

A grade of “B” means (on a numeric scale, a “B” is from 81-90):

- > Compared with the best students who have been in the program, based on your level, your solution demonstrates accomplishment above the student norm and is among the better responses.
- > Your concept generally meets the goals and objectives for the assignment and the solution is relatively sound and genuinely appropriate. While not extraordinary or outstanding, the solution is clear in concept and execution.
- > The research, process studies and final resolution indicate an analysis of relevant design and audience themes in the production of sound final results.
- > Your craft, including hand craft, digital craft and use of materials, represents a high standard, but may fall short of flawless. The use of materials and tools is sound and conceptually appropriate.

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- > Critically, you have responded professionally and have met the assignment schedule for reviews, critical discussion and final project deadline.
- > Your solution will be ready for your portfolio, based on your level in the curriculum, after completing the suggested changes.

A grade of “C” means (on a numeric scale, a “C” is from 71-80):

- > Compared with the best students who have been in the program, based on your level, your solution fulfills the minimum goals and objectives of the assignment, but little else.
- > Your concept may demonstrate a lack of understanding of the goals and objectives of the project and may include less than adequate research and process.
- > Your approach may indicate that you have not responded professionally and may not have met the assignment schedule for reviews, critical discussion and final project deadline.
- > Your craft, including hand craft, digital craft and use of materials, may represent an inappropriate standard. The use of materials and tools may not be professionally appropriate.
- > Your concept may indicate a lack of professionalism, a lack of focused effort, and / or a weak grasp of the intent of the project. The concept may also demonstrate use of inappropriate materials, a lack of informed thinking, a lack of analysis, a poor understanding of relevant design themes and a lack of awareness of the audience / user. Your efforts may lack an exploration of the creative options that are possible.
- > It is important to note that a grade of “C” is not the same as “average”, but means that the work is not up to the standards needed to be considered successful in a creative position in the industry. If you have received a “C” as a course grade, it is very likely you will have significant difficulty with future courses that require a sound grasp of the knowledge covered in that course.
- > You should understand that the faculty member may assign a “C” grade based solely on applying objective grading standards linked to the stated goals and objectives of the assignment. Your effort is not a component of your grade. We certainly expect and appreciate hard work, but simply working long hours on a project does not guarantee a high grade. The important criteria for the grade are that the work on the page or screen stands on its own based on the stated goals and objectives of the project.
- > The solution is not ready for your portfolio and must be reworked to be portfolio-ready.

A grade of “D” means (on a numeric scale, a “D” is from 61-70):

- > Compared with the best students who have been in the program, based on your level, your performance and solution would indicate serious problems in one or more of these areas: the project indicates a lack of commitment, failure to grasp the intent of the project, a failure to grasp the most basic principles of the assignment and / or has little creative merit.
- > Your concept demonstrates a lack of understanding of the goals and objectives of the project and may include unacceptable effort in research and the development process.

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- > Your approach indicates that you probably have not responded professionally and may not have met the assignment schedule for reviews, critical discussion and final project deadline.
- > Your craft, including hand craft, digital craft and use of materials, may represent an inappropriate standard. The use of materials and tools may not be professionally appropriate.
- > Your concept may indicate a lack of professionalism, a lack of focused effort, and / or a weak grasp of the intent of the project. The concept may also demonstrate use of inappropriate materials, a lack of informed thinking, a lack of analysis, a poor understanding of relevant design themes and a lack of awareness of the audience / user. Your efforts may lack an exploration of the creative options that are possible.
- > A grade of “D” is professionally unacceptable; you will need to change your approach, effort or attitude to achieve acceptable quality results. (Note: you are not being judged against the students in your class, but the solutions produced by students who have attended over a period of many years).
- > It is important to note that a grade of “D”, even though academic credit may be received, indicates that the work is well below the standards needed to be considered as successful in a creative position in the industry. If you have received a “D” as a course grade, you will have significant difficulty with future courses that require a sound grasp of the knowledge covered in that course.
- > You should understand that the faculty member may assign a “D” grade based solely on applying objective grading standards linked to the stated goals and objectives of the assignment. Your effort is not a component of your grade. Remember, exceptional effort, while both appreciated and expected, has a minor influence on the grade assigned to a project. We certainly expect and appreciate hard work, but simply working long hours on a project does not guarantee a good grade. The critical criteria for grading the project is that the work on the page or screen stands on its own based on the stated goals and objectives of the project.
- > Your solution is not acceptable for your portfolio and lacks professional merit. Your solution must be rethought and reworked from the beginning.

A grade of “F” means (on a numeric scale, an “F” is from 0-60):

- > Compared with the best students who have been in the program, based on your level, the work indicates a lack of understanding of important principles of form, concept and professionalism relevant to the goals and objectives of the assignment. The solution indicates serious problems with the form of your solution, your concept development, the conceptual and formal resolution of required components, the meeting of deadlines and / or other serious performance or professional issues.
- > The grade of “F”, as you would expect, is professionally unacceptable; you will need to fundamentally change your approach, effort or attitude to achieve professional quality results.

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- > You should understand that the faculty member may assign an “F” grade based solely on applying objective grading standards linked to the stated goals and objectives of the assignment. Remember, exceptional effort, while both appreciated and expected, has a minor influence on the grade assigned to a project. We certainly expect and appreciate hard work, but simply working long hours on a project does not guarantee a passing grade. The critical criteria for grading the project is that the work on the page or screen stands on its own based on the stated goals and objectives of the project.
- > The “F” grade means the solution is not acceptable for your portfolio and must be rethought and reworked from the beginning.

Learning Challenges

If you have a learning challenge, it may be in your best interest to communicate this to your instructor and seek assistance from the Student Success Center in the Kresge-Ford Building (313.664.7680). We want you to succeed, and our ability to offer you the best education will be enhanced if you are receiving the appropriate assistance. CCS provides accommodations for students with documented learning challenges. All students are encouraged to disclose learning challenges that they feel may affect their academic work to their instructors, before their first academic assignment. Retroactive accommodations may not be made for students disclosing after an assignment and/or exam.

Assistance for students with physical disabilities is provided through the Office of Student Life. Students with a physical and/or learning disability must provide the College with documentation of their disability before any accommodations can be provided.

Blackboard and CCS Email

Course syllabus, projects, important documents are posted on Blackboard. All online communication is made through CCS email. You are solely responsible to use these, stay on top of class communication, project specifications and deadlines. Failure to do so only hurts you and your grade.

Academic Honesty (Plagiarism)

Plagiarism and cheating are serious offenses that erode the academic environment. The College condones no form of plagiarism—defined as the use of another’s words, ideas, visual or verbal material as one’s own without proper permission or citation. Students should make sure they have a clear understanding of this important issue and how it applies to both Liberal Arts and studio classes. Students who violate the standards of academic honesty face serious disciplinary consequences, including letters documenting the incident in their permanent record, immediate course failure and/or dismissal from the College.

Deletion/Destruction of Student Work

The deletion or destruction of digital files, another student’s artwork or college property is considered a serious offense. All students must refrain from altering work that does not belong to them, regardless of the date the piece was created or location. Students who violate this policy face serious disciplinary consequences.

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Solvents The term "solvent" is applied to many different liquids to dilute paints, inks, marking pens, adhesives, aerosol sprays, and the like. All common solvents are narcotics at some level of exposure. Glue sniffers have proven that they can get high –even die –from inhaling vapors from any solvent-containing product, including glue, gasoline, or spray paints. Even abuse of correction uid killed three people in 1985! There are no safe solvents. All solvents, natural or synthetic, are toxic. Exposure may occur either by skin contact with the liquid or by inhalation of the vapors they emit into the air. Solvents also can damage the skin, eyes, respiratory tract, nervous system, and internal organs such as the liver and kidneys. These kind of dangers can be acute, from single heavy exposures, or chronic, from repeated low dose exposures over months or years. In addition, some solvents can cause specic diseases such as cancer. Spray Mount is a common solvent. The fumes from spray mount can be very toxic. Avoid using spray adhesives whenever possible. Always work in a well-ventilated area. Whenever airborne materials such as spray xatives or spray adhesives are used, use the spray booth. Please read all safety and cautionary statements on the labels before using the spray mount.

X-Acto Knives X-acto knives are a common tool used daily by the graphic designer. These knives are very sharp and should always be handled with extreme care. Always use a sharp blade and never force the blade or knife; repeated light cuts will do the job. Work on a proper cutting surface and use a non-slip, metal straight edge such as the cork back ruler. Pay close attention to the position and location of the hands as the cutting begins.

Use of Fonts (taken from AIGA: Design Business and Ethics)

Fonts are creative, intellectual property, similar to designers' creative work or a proprietary business project. Since type seems so ubiquitous and fonts are so easy to share among computer users, the legal and moral issues of the simple process of using a font are often overlooked.

If you are using a font, whether it's on your computer or that of someone else, make sure you have a license to use the font.

If you want to use a font that is not installed on your computer, you must ensure that you or your employer has a license to install the font on your computer, or else acquire a license to use it.

If you have any questions about the font license, contact the foundry or supplier of the font. (If you do not know the foundry or supplier, almost any foundry or supplier can help you identify the source.)

Don't lend or give a font to others to use. Your friends, clients and colleagues need to acquire the right to use them. When it comes to licensing fonts, ethical practice makes sense legally and financially. Violating the terms of a license agreement puts the designer, the client and future business relationships at risk. An ethical approach to font use and font licenses is therefore both good business practice and good business.

Typefaces are a collection of letterforms. They endow written communications with a character or style, which ultimately represents the character or style of the originator of the communication, whether a corporation or an individual. Typefaces are the result of extensive research, study and experimentation, and for some designers, the creation of typefaces is a full-time occupation. The training and expertise required to develop a typeface qualifies the product as intellectual property and merits its protection under copyright law in many countries.

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A font is the software that describes the characters in a typeface. Digital fonts, like any software, are intellectual property and may be subject to federal copyright and trademark laws.

Fonts are not bought. The right to reproduce them is licensed, and the license to use them states specific terms.

The right to use a font designed by someone else for any or all communications is acquired from the foundry that created the font and is granted in the form of an end-user license agreement, or EULA.

Use of Software (taken from AIGA: Design Business and Ethics)

Just as design is a designer's creative property, computer software is intellectual property that is owned by the people who created it. Without the express permission of the manufacturer or publisher, it is illegal to use software no matter how you got it. That permission almost always takes the form of a license from the publisher which accompanies authorized copies of software.

When you buy software, what you're really doing in almost every case is purchasing a license to use it. Rather than owning the software, you acquire limited rights to use, reproduce and distribute the program according to the terms spelled out in the license.

Using software you have not licensed is wrong.

Normally, a licensed copy of a program can be installed and used on only one computer at a time, although there are usually provisions allowing you to make a "backup" copy for archival or disaster-recovery purposes. If you don't comply with the terms of the license – for example, by installing the same copy of a single-user program on several computers – that's software piracy. The publisher can take legal action against you or your business.

The license isn't the only way in which software is protected. Copyright and sometimes patent law protects software from unauthorized copying, distribution and sale. The law also recognizes the Internet and prohibits users from uploading, downloading or transmitting unauthorized copies of software online. An individual who breaks these laws – or a company that looks the other way when an employee does – is liable to civil and criminal action. The consequences range from public embarrassment through adverse publicity to significant civil damages, criminal fines and even the possibility of imprisonment.

Illegal copies can have serious consequences.

Software publishers offer their legitimate customers a wide array of products and services besides the copy of the program itself: user manuals and other documentation, notification of problems, training, support services, repairs and upgrades. A legitimate copy also ensures you that you're getting the quality product produced by the rightful owner of the program.

An illegal copy enjoys none of these benefits. -Further, it could well be an outdated version of the software, a test copy with bugs, an improperly made copy that could damage data or hide a damaging virus. Any one of these problems could quickly escalate into costly damage recovery far more expensive than the money you "saved" by buying illegal software.

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Projects Overview

Good typography is both technical and instinctual. Having an eye for detail is merely one component on a good typographers long list of attributes. Developing a command with typography takes patience, practice, and ultimately, as with anything worth learning, a relentless drive to discover and understand. Over the course of this term, students will build upon lessons learned from Type I and Type II to expand their understanding of letterform architecture, typographic craft, grid structures and advanced digital styling techniques. An integral component of this course is the student's ability to work with typographic message space. Students will learn how to assess dense information, then organize it in a way that is both clear and engaging to the reader.

Project 1 will introduce students to the principles of classical and modern grid construction, and how grid structures relate to/effect content. Rigorous exercises will be completed both on the computer and off.

Project 2 will build upon these basic principles of grid by introducing students to advanced typographic styling/setting methods through the creation of a 200+ page prototype.

Project 3 melds it all together as students discover ways of establishing meaning/concept through their typographic and structural choices, producing a series of unified communications material.

Class demos will be conducted throughout the term, to help students develop a working knowledge of industry standard software and best practices in typography.

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SCHEDULE

This schedule approximates the sequence and structure of professional projects.

Students who miss deadlines throughout the semester but do well on major presentations, projects, or exams could possibly still fail the course.

PROJECT 1 4 WEEKS

- WEEK 01 M 1/9 **CLASS** Review syllabus. Introductions. Begin Project 1A – Grids in Lead. Work in class.
W 1/11 **DUE** Project 1A due beginning of class. **CLASS** 1B assigned – Grids in Pixel. Demo. Work in class.
- WEEK 02 M 1/16 **NO CLASS**. MLK Day
W 1/18 **DUE** 1B due beginning of class. Crit. **CLASS** 1C & 1D assigned – Grids on Repeat. Demo. Work in class.
- WEEK 03 M 1/23 **DUE** 1C & 1D due beginning of class. **CLASS** Project 1E assigned – Euro Antics.
W 1/25 **DUE** 1E due beginning of class. **CLASS** Project 1F assigned – Typographic Grids/Columns. Demo.
- WEEK 04 M 1/30 **DUE** 1F due beginning of class. **CLASS** Project 1G assigned –Typographic Grids/Pictorial Relationships
W 2/1 **CLASS** Continue to work on 1G as well as refinements to A-E. Project Workbook assigned.

PROJECT 2 6 WEEKS

- WEEK 05 M 2/6 **DUE** Workbook sketches due beginning of class. **CLASS** Project 2 assigned. Demo - text file
W 2/8 **CLASS** Work in class. Evaluate content/determine content breakdown/begin sketching/make type choices.
- WEEK 06 M 2/13 **DUE** Thumbnails of page structure, pacing, type relationships. **CLASS** Develop grid using master pages.
W 2/15 **CLASS** Develop visual language. Assign value to your type choices. Demo. Begin setting type using styles.
- WEEK 07 M 2/20 **DUE** Review type galleys. **CLASS** Draft two spreads of representative content.
W 2/22 **DUE** Two spreads due. Class crit. **CLASS** Refine typographic craft.
- WEEK 08 M 2/27 **DUE** Full draft of entire book. **CLASS** Scrutinize h&j's, rags, etc.
W 2/29 **CLASS** Continue typographic refinements.

(3/5-3/9 Spring Break!)

- WEEK 09 M 3/12 **DUE** Desk crits **CLASS** Work in class.
W 3/14 **CLASS** Binding techniques. Work in class.

PROJECT 3 5 WEEKS

- WEEK 10 M 3/19 **DUE** Project 2 presentations. **CLASS** Project 3 assigned. Evaluate content/determine breakdown.
W 3/21 **CLASS** Define needs of audience/define reader relationships. Work in class. Develop concept.
- WEEK 11 M 3/26 **DUE** Class crit: thumbs showing concept, structure, pacing, etc. Type/color choices.
W 3/28 **DUE** Concept refinements **CLASS** Develop grid. Assign value to type. Develop visual language. Set type.
- WEEK 12 M 4/2 **DUE** Two spreads of representative content. Group crit. **CLASS** Work in class.
W 4/4 **DUE** Refinements to spreads. Full galleys set. **CLASS** Work in class.
- WEEK 13 M 4/9 **DUE** Full draft of book. Scrutinize h&j's. Group crit.
W 4/11 **CLASS** Refinements. Work in class.
- WEEK 14 M 4/16 **DUE** Refinements. Group crit.
W 4/18 **CLASS** Work in class.
- WEEK 15 M 4/23 **DUE** Work in class. Production day.
W 4/25 **CLASS** Project due beginning of class. Presentations.