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COURSE

DESCRIPTION

This class will examine typography as a visual communications tool. Students will explore issues within type and image.

COURSE GOALS

& OBJECTIVES

- Understand the basic history and anatomy of typography.
- Learn typographic rules concerning spacing, readability, legibility, classification, and style.
- Gain knowledge in the area of typeface selection.
- Realize the expressive and image making possibilities of typographic design.
- Develop an understanding of the communicative and aesthetic aspects of typographic design.
- Understand the basic process when creating a purely typographic logo.
- Organize and simplify information in a way that is easy to read and draws the viewer in visually.
- Learn how to analyze and evaluate projects, as well as, communicate verbally your thoughts and opinions.

COURSE PRE-REQUISITES

Restricted to Majors

Prerequisite: Must have a "C" or above in ARS 271.

TEXTBOOKS

Required:

Carter, Day and Meggs. *Typographic Design: Form and Communication*. 5th edition. Wiley. 2012.

Cohen, Sandee. *InDesign CS6. Visual Quickstart Guide*. Peachpit Press. 2012.

Recommended:

French, Nigel. *InDesign Type*. 2nd Edition. Adobe Press, 2010

DISCLAIMER

Contrary to popular belief, Facebook will not make you a great designer or artist.

CLASS FORMAT & EXPECTATIONS

CHANGES IN COURSE REQUIREMENTS

Not all classes progress at the same rate thus course requirements might have to be modified as circumstances dictate. You will be given written notice if the course requirements need to be changed.

THE TYPOGRAPHY CLASS is my favorite class to teach! I love typefaces, letters, words, sentences, paragraphs and anything that has to do with type! One thing is for sure, you will never look at typography, letters, words or any other printed material in the same way again. This class will change you! And I hope by the end of the semester, you love type just as much as I do. We will have several projects learning typography, rules of good composition, hierarchy, and the grid. The majority of the projects will consist of learning to use hierarchy, typography and design principles to organize content in a way that will invite the reader.

The class format relies on a variety of activities including, but not limited to, small lectures, reading discussions, conversations, small and large group critiques, sketching, constant sketch revisions, content and visual research, visual explorations, one on one discussions, field trips if applicable, occasional social media and/or design related videos, online assignments and etc..

SKETCHES

Sketches will take as long as they take. You are required to do a minimum of **50** sketches but sometimes that is not enough to solve a visual problem. Complaining about it will result in me assigning even more sketches. The sketches are assigned to hone your visual thinking skills. Doing them is your decision of course. Though you should know I do count them and grade them as part of the daily work ethics component and the process for every project.

RESEARCH

You are expected to research your topics and visual decisions. It is important that you learn to offer a sound rationale for your design solutions. A designer must be a good thinker and a strategist, otherwise, we will end up making photocopies and doing second rate work.

You will need to do several types of research: background information, precedents, demographics, materials, visual precedents (every project requires you to turn in a set of at least 50 images for inspiration and precedent), subject matter, and others as appropriate.

DEADLINES

Missing a deadline is **strongly discouraged** as I am not able to accept late work. Exceptions are only given in extenuating circumstances as long as these are properly documented and/or pre-arranged accommodations properly documented by The Office of Special Student Services. Examples of excused absences are emergency room visits, hospitalization, car accident, and a death in the family.

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WORK ETHICS & PARTICIPATION

Each class meeting period counts for 5 points. Two points are dedicated to your coming to class on time and being here. The remainder are based the following:

- Being on time, having the textbooks and/or required materials needed to discuss your progress, all assigned sketches properly trimmed to size when instructed, basic tools to work, appropriate attitude in class, disposition to work, and active engagement and participation in class discussions and critiques.
- Professional demeanor and behavior in class.
- All written work must be typed and stapled. Hand written reports, papers and/or loose pages will not be accepted.
- Assignments are always due at the beginning of class
- Craft is as important as the project itself.

Silent attendance will not earn full credit. Sleeping or texting in class lowers your points. **Daily work cannot be made up, it depends on being in class.**

NOTE TAKING

I may be delayed in responding to emails, so it is essential that you take good notes during class time. Furthermore, email should only be used for informing me of any absences or emergencies. **It is NOT available for critiques or any other matters that should be taken care of during class time.**

WEB BLENDED DAY

Because this is a web blended class, every so often, we will conduct the class outside of class. You will have an assignment and you will turn it in by 3:00pm that day. Sometimes the assignment will be a tutorial and other times it will be a project. If a project, the rubric is included in the syllabus along with the points the project is worth.

For tutorials, a list of recommended tutorials is available on Appendix 4, page 36 or you will choose a tutorial. After completing it, you will upload the project and a short reflection of what you learned on a shared folder in DROPBOX.

Each of you is responsible to complete a tutorial that is pertinent to the class. This will be graded the same way WORK ETHICS is graded. You will get 2 points for posting a tutorial **relevant** to the class and 3 points for your completing the tutorial and providing a good summary that specifically details what you have learned.

Tutorial's projects with the link and reflection will need to be uploaded by 3:00pm.

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PROFESSIONAL EXPECTATIONS

Respect for your fellow students and the professor is demonstrated by:

1. Class preparedness (completing assignments on time, bringing materials (all required sketches, visual research, tool, and others, to class, checking class site for instructions).
2. Volunteering answers, asking questions, and helping other students.
3. Paying attention during class demonstrations.
4. Following project's instructions on syllabus and taking notes.
5. Participating in critiques, presentations, and discussions. Not only are you showing respect, but you will also avoid quizzes.
6. Arriving on time and staying for the full time period..
7. Notify instructor before class starts if you need to leave early.
Make arrangements with a fellow student to obtain any information you might miss and contact them; class material will not be repeated.
8. Keeping cell phone off.
9. Turning projects, binders, and PDFs on time at the beginning of class.
10. Backing up all your files, taking care of your computer, and other materials.
11. All written work must be typed and stapled. Hand written reports, papers and/or loose pages will not be accepted. Use a 3-hole puncher or plastic sleeves for your binder.
12. Keeping PDA and grooming for your personal time.
13. Only engaging in social media when it is relevant to the class and/or project.
14. **All assignments are due at the beginning of class.**
15. Keeping excellent craft because craft is as important as the project itself for both binder and final project.

CHANGES IN COURSE REQUIREMENTS

Not all classes progress at the same rate thus course requirements might have to be modified as circumstances dictate. You will be given written notice if the course requirements need to be changed.

ATTENDANCE

Because class attendance is crucial to the learning process it is expected that students will attend every meeting.

1. Two absences will be allowed.
2. Each absence thereafter will result in the lowering of the final grade by one full letter.
3. Three unexcused late arrivals or three unexcused early departures will equal one absence. **You will not be allowed in class if arriving 30 minutes late. It will be considered an absence.**
4. If 6 class days are missed, you will get an F in the class.
5. Missing a critique and/or a project's deadlines will not be excused and will lower your grade one letter grade unless you show proper documentation (refer to class expectations).
6. Please try to schedule doctor's appointments and any other appointments so that they do not fall during your class time.

The University's academic policy and procedures which can be found in the Undergraduate and Graduate Bulletin, page 33.

"An individual student is responsible for attending the classes in which the student is officially enrolled. The quality of work will ordinarily suffer from excessive absences. At the beginning of classes, instructors must define their policy on absences, and all cases of illness and emergency shall be promptly reported and verified to the instructor.

For excessive absences (two or three consecutive class meetings) due to illness, death in family, or family emergency, the Dean of Students' office should be advised.

Absence notices will be sent to each instructor notifying him of the reason for and the approximate length of the absence. This notification does not constitute an excused absence.

Students receiving veterans' benefits are required to attend classes according to the regulations of the Veterans Administration.

All international students on F-1 visas must comply with attendance regulations as dictated by the Department of Justice, Immigration and Naturalization Services. They must remain students in good standing with at least twelve (12) hours per term.

Students attending authorized off-campus functions or required activities shall be excused by the responsible University official through the Office of Academic Affairs. In case of doubt, instructors may consult these lists in that office. Work missed as a result of these excused absences may be made up."

CHANGES IN COURSE REQUIREMENTS

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ACADEMIC DISRUPTION POLICY

The University of South Alabama's policy regarding Academic Disruption is found in The Lowdown, the student handbook. See: <http://www.southalabama.edu/lowdown/academicdisruption.shtml>:

"Disruptive academic behavior is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property and/or is otherwise prejudicial to the maintenance of order in an academic environment.

The University of South Alabama respects the right of instructors to teach and students to learn. Maintenance of these rights requires an academic environment that does not impede their exercise. To ensure these rights, faculty and staff members have the responsibility:

- *To establish and implement academic standards.*
- *To establish and enforce reasonable behavior standards in each academic setting.*
- *To document and report incidents of academic disruption.*
- *To refer for disciplinary action those students whose behavior may be judged to be disruptive under the Code of Student Conduct (refer to USA Policies in the student handbook "The Lowdown" for specifics).*

Disruptive academic behavior is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property, and/or is otherwise prejudicial to the maintenance of order in an academic environment. An academic environment is defined as a classroom, laboratory, library, study hall, field trip or similar setting in which formal learning is taking place. Though dependent upon the size and nature of the academic setting, disruption refers to behavior a reasonable person would view as substantially or repeatedly interfering with the conduct of an activity. Disruptive behavior may range from the mildly annoying (which should be tolerated as much as possible) to clearly disruptive, dangerous and/or violent behavior which should never be tolerated."

STUDENT ACADEMIC CONDUCT POLICY

The University of South Alabama's policy regarding Student Academic Conduct Policy is found in The Lowdown <http://www.southalabama.edu/lowdown/academicconductpolicy.shtml>.

"The University of South Alabama is a community of scholars in which the ideals of freedom of inquiry, freedom of thought, freedom of expression, and freedom of the individual are sustained.

The University is committed to supporting the exercise of any right guaranteed to individuals by the Constitution and the Code of Alabama and to educating students relative to their responsibilities.

Students enrolled in online courses are expected to adhere to the Academic Conduct Policy. In particular, students are expected to complete their own course-work and not provide unauthorized information or materials to another student.

As a community of students and scholars, the University strives to maintain the highest standards of academic integrity. All members of the community are expected to exhibit honesty and competence in academic work. This responsibility can be met only through earnest and continuing effort on the part of all students and faculty. Any dishonesty related to academic work or records constitutes academic misconduct including, but not limited to, activities such as giving or receiving unauthorized aid in tests and examinations, improperly obtaining a copy of an examination, plagiarism, misrepresentation of information, or altering transcripts or university records. Academic misconduct is incompatible with the standards of the academic community. Such acts are viewed as moral and intellectual offenses and are subject to investigation and disciplinary action through appropriate university procedures. Penalties may range from the loss of credit for a particular assignment to dismissal from the University. Note that dismissal from any University of South Alabama college or school for reasons of academic misconduct will also result in permanent dismissal from the University. Faculty, students, and staff are responsible for acquainting themselves with, adhering to, and promoting policies governing academic conduct.”

CHANGES IN COURSE REQUIREMENTS

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PLAGIARISM

Being caught plagiarizing in this class will result in earning a failing grade (F) for the project and possibly failing the class.

POLICY ON PLAGIARISM SOFTWARE

Students may learn about the meaning of plagiarism and how to avoid it at the following link: <http://www.southalabama.edu/univlib/instruction/plagiarismforstudents.html>.

This is cited from www.indiana.edu/~wts/wts/plagiarism.html.

What is Plagiarism and Why is it Important?

In college courses, we are continually engaged with other people's ideas: we read them in texts, hear them in lecture, discuss them in class, and incorporate them into our own writing. As a result, it is very important that we give credit where it is due. Plagiarism is using others' ideas and words without clearly acknowledging the source of that information.

How Can Students Avoid Plagiarism?

To avoid plagiarism, you must give credit whenever you use another person's idea, opinion, or theory; any facts, statistics, photos, graphs, drawings—any pieces of information—that are not common knowledge; quotations of another person's actual spoken or written words; or paraphrase of another person's spoken or written words.”

ATTENDANCE &
USA'S EXPECTATIONS

CHANGES IN COURSE REQUIREMENTS

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STUDENTS WITH DISABILITIES

In accordance with the Americans with Disabilities Act, students with bona fide disabilities will be afforded reasonable accommodations. The Office of Special Student Services (OSSS) will certify a disability and ADVISE faculty members of reasonable accommodations. If you have a specific disability that qualifies you for academic accommodations, please notify the instructor/professor and provide certification from the Office of Special Student Services. OSSS is located at 5828 Old Shell Road at Jaguar Drive, (251-460-7212).

COURSE AND TEACHER EVALUATION

Make sure to fill out the evaluations when announced. Constructive feedback is appreciated and welcome. These are not for venting or lashing out. Even if you are mad at your instructor, keep it professional, keep it cool. You don't know if in the future, you will need the same consideration.

ADDITIONAL REQUIREMENTS & RECOMMENDATIONS

Online Writing Support

The University of South Alabama provides online writing tutoring services through SMARTHINKING, an online tutoring service. SMARTHINKING is available at <http://services.smarthinking.com>. Students may enter the site by logging on with their Jag number and using the last four digits of the social security number as the password. For log-on problems, technical questions and/or on-campus writing assistance, contact the USA Writing Center at 251-460-6480 or e-mail csaint-paul@usouthal.edu.

Information about the University Writing Center and Online Writing Lab can be found online at <http://www.southalabama.edu/univlib/instruction/antiplagiarism/writinghelp>.

WHAT TO EXPECT FROM ME

CHANGES IN COURSE REQUIREMENTS

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FACILITATE

In a manner of speaking I am your facilitator. That is, my job is to provoke your creativity and analytical skills with questions and feedback. I will always ask you why and what if... as a way to give you a bridge for your thoughts. I will push you to produce your best work possible and sometimes this will mean being tough and others it will mean holding your hand. In either case, my interest is for you to succeed. I expect a lot but I will be there for you at the same time.

GRADING

Usually I will grade your work within a month after it is due. However, sometimes attendance to conferences to present a paper, working on a paper for a deadline, and others alike might keep me from grading the work within a month. In those cases, I will inform you and will ask you to be patient.

EMAILS

Every effort will be made to answer your emails within a 24 hour period as long as they are properly written (address, grammar and tone). If you do not get a reply within that time frame, check your email again and make sure it is properly and politely formatted. Unless I am in the middle of a family situation (kids or other) you can expect an email within the 24 hour period. **No emails will be answered on Sundays.**

Since there are times that I will be delayed in responding to emails, it is essential that you take good notes during class time. Furthermore, email should only be used for informing me of any absences or emergencies. It is NOT available for critiques or any other matters that should be taken care of during class time.

OFFICE HOURS

My office hours are listed on the first page of your syllabus. **Office hours are Mondays and Wednesdays from 12:30-1:15 pm, 5:30-6:00 pm and Tuesdays from 1:30-5:00pm.** You can stop by and talk with me if you need to. There will be a sign up sheet on my door for you to pick a time that is convenient for you. Because sometimes I step out to the main office or to a meeting, it is advisable to let me know in advance to put you in my calendar and to ensure I will be there. If those days do not work, contact me to make an appointment.

HONESTY & RESPECT

I will be honest with you regarding your work, performance, and my life in general. I expect the same from you.

GRADING CRITERIA & SUPPLIES

At a job interview, no one will ask you what grade you got in Graphic Design classes or this class. However, your portfolio will reflect how well you learned, explored, and expanded upon the concepts covered in this course.

THE STANDARD RULE

Meet the standard requirements (follow the instructions and complete the assignment) and earn a C. That is the default grade. **To get an A, you must MAKE an A, which means making work above and beyond the standard requirements.**

A	100-90
B	89-80
C	79-70
D	69-60
F	59-0

Please note that every project and/or assignment given will have its own rubric attached to it, based on the assignment's specific objectives and parameters.

1.0 Work Ethics/Meeting Preparation	5 points per class
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Being prepared for each class and staying on top of assignments and deadlines, punctuality, respect, refer to policies for more information. Since we meet 3x per week, there will be approximately 150 points (maybe more) in this category.

2.0 Web Blended Day Tutorials	5 points
or predetermined by assignment	varies
3.0 Type Detective Work	25 points
4.0 Typeface/Designer Short Presentation	25 points
5.0 A Letter is a letter	100 points
6.0 Business cards	100 points
7.0 Typographic Hierarchies	100 points
8.0 Editorial Design	100 points

SUPPLIES

Please bring the following to class:

- Willingness to work and re-work your sketches. Repeat.
- Tracing paper pads to sketch
- Sketch pad or notebook to take notes (these notes can be doodled or you can doodle your way to take lectures' notes)
- Black markers (fine point and medium). You will need them to sketch.
- Colored pencils or markers (you may want to use them to sketch)
- Pencils to sketch
- Erasers
- Grid paper (useful for layout and proportions)

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GRADING

CRITERIA & SUPPLIES

- Binders to collect and organize all the process for each project
- Scissors
- Exacto knives #11, blades, and dispenser
- White out (useful when revising sketches)
- Good quality masking tape or artist's tape
- Glue stick or Rubber Cement
- Spray adhesive
- Matting boards* to mount your finished work for projects.
**These can be cut professionally at the art or hobby store*
- Flash drive of at least 8GB to back up work.
- Create an account on Dropbox, SugarSync, or Copy to back up your work to the cloud.
- Healix mat or any other cutting surface
- A digital camera, or an slr camera.
- A favorite one hour photo developing establishment
- Epson photo quality matte paper in different sizes. It is suggested you get a pack of 11 x 17 or the super A/B size which is 13 x 19.
- Mac Laptop Computer as specified in the department's computer policy
- Mouse and/or WACOM tablet to work on the computer

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WEEKLY _____ {SUBJECT TO CHANGE} _____
SCHEDULE

WEEK 1	M	Aug 18	Classes begin. Welcome, introductions, syllabus, class policies, grading, projects & others. Assign Project 2: Type Detective Work. Read chapters 1-2 Typographic Design and Communication.
	W	Aug 20	Discuss project 2. Discuss readings. Instructions for showing images on Friday and joining Dropbox folder. Start working on Project 2.
	F	Aug 22	Web blended day: Project 2 due: Type Detective Work PDF file following the instructions by 3:00pm on a shared folder in Dropbox.
WEEK 2	M	Aug 25	Discuss Project 2 examples, review of typeface classifications, discuss design principles in class and identify examples in small groups. Assign Project 3: A Letter is a Letter Until... Start visual research and sketches.
	W	Aug 27	Lecture: Letter as form. Sketches due. Choose the best 2 to refine and finish.
	F	Aug 29	In class work on refinements.
WEEK 3	M	Sep 1	Labor Day Holiday
	W	Sep 3	Critique of ideas to finalize.
	F	Sep 5	In class work on revisions and feedback.
WEEK 4	M	Sep 8	Final Critique. Start revisions in class.
	W	Sep 10	Project 2 due: A Letter is a letter until... Assign Project 3: The Business Card, oh you difficult one. Discuss functions of Business cards, styles, content, and ideas. Start visual research and sketches.
	F	Sep 12	Web Blended Day: Get Yourself Noticed! Create a Simple Business Card in InDesign (see link in Appendix)
WEEK 5	M	Sep 15	Sketches due. Pick the best on each category (total of 4). Start transferring ideas to the computer.
	W	Sep 17	Computer print outs cut to size due. Discuss options. Work in small groups, pass the cards around to others. Bring tracing paper and black markers.
	F	Sep 19	Critique. Continue working on cards.
WEEK 6	M	Sep 22	In class work on revisions and feedback.
	W	Sep 24	Project 3 due: The Business Card, oh you difficult one. Assign Project 4: Typeface/Designer presentation. Start research in class. Read chapter 3 Typographic Design: Form and Communication.
	F	Sep 26	Work on research for presentation.
WEEK 7	M	Sep 29	Presentations due. Students 1-9
	W	Oct 1	Presentations due. Students 10-18 Assign Project 5: Typographic Hierarchies. Start visual research. Read chapter 4-5 Typographic Design Start looking for ideas for content. Read Chapters 1-3, 9-11, 16 from InDesign CS6.
	F	Oct 3	Discuss ideas for content and pick content. Lecture: Typographic Hierarchies, the grid and the paragraph. Discuss how to sketch body copy and layout.

WEEKLY _____ {SUBJECT TO CHANGE}
SCHEDULE

WEEK 8	M	Oct 6	Fall Break
	W	Oct 8	Web Blended Day: Post edited content for project for feedback.
	F	Oct 10	Web Blended Day: Post final content for feedback and tutorial of your choosing.

WEEK 9	M	Oct 13	In class work day. Check content and review of project. InDesign demo.
	W	Oct 15	Sketches for Proximity, Weight and Size due. Select the best ones.
	F	Oct 17	Computer print outs due for Proximity, Weight and Size due. Sketches for Weight and Size, Color and Visual Punctuation due.

WEEK 10	M	Oct 20	Post revisions for Proximity, Weight, and Size. Computer print outs for Weight and Size, Color and Visual Punctuation due. Start thinking of container ideas.
	W	Oct 22	All computer revisions due for critique and class feedback. Ideas for containers due. Computer revisions due. Continue finessing typography.
	F	Oct 24	In progress critique. Prints need to be trimmed of white edges from printer.

WEEK 11	M	Oct 27	In class work. Continue to refine and revise designs. Fine tune typography.
	W	Oct 29	Critique. All work needs to be ready for critique. All plates cut to size.
	F	Oct 31	Final Critique.

WEEK 12	M	Nov 3	Project 5 due: Typographic Hierarchies. Assign Project 6: Editorial Design. Read chapter 6 Typographic Design. Start sketches.
	W	Nov 5	Lecture: Editorial Design and the grid. Start work on the computer. Discuss readings, continue sketching in class.
	F	Nov 7	Web blended day. Choose a tutorial.

WEEK 13	M	Nov 10	Sketches due. Choose the best ones. Transfer to the computer. Discussion of body copy.
	W	Nov 12	Computer print outs due for feedback & discussion. All versions. Continue working on the computer.
	F	Nov 14	Web blended day. Pick a tutorial and post it by 3:00pm.

WEEK 14	M	Nov 17	In progress critique of all versions.
	W	Nov 19	In class work. Continue to work on editorials and images.
	F	Nov 21	Critique.

WEEK 15	M	Nov 24	In class work. Group discussions. Fine tuning.
	W	Nov 26	Thanksgiving Holiday
	F	Nov 28	Thanksgiving Holiday

WEEK 16 M Dec 1 In class work. Revisions.

W Dec 3 Project 6 due: Editorial Design.

F Dec 5 Exam Preparation Day

WEEK 17 M Dec 8 Final Meeting time.

W Dec 10 Finals

F Dec 11 Finals

WEEKLY _____ {SUBJECT TO CHANGE} _____
SCHEDULE

PROJECT 2.0 TYPE DETECTIVE WORK
PROJECT BRIEF

Objectives

- To provide examples of typography in public and private spaces to recognize and identify typefaces classifications
 - To arrange found examples according to the traditional type classifications
-

PROCEDURE

In this exercise you are asked to document with a camera, clippings, photocopies, and examples of typography around you. Walk around town and take photos of signage, store fronts, shopping bags, newspapers, packages, magazines, announcement boards, board games, and anything else that has type printed or painted on it. Think of the pretty, sublime, and beautiful, as well as the ugly; have fun with the exercise— **you are a typographic detective for this exercise.**

There is no limit to the amount of documentation you want to supply but **there is a minimum of 10 images and/or clippings.**

After collecting the images and/or clippings, start studying the type in your images. Using the **typeface classification system** studied in class, classify your examples and describe the variations.

Make sure you understand the nuances of the type classification system. Some typefaces will look similar and thus your attention to detail is imperative. Write a two sentence explanation for your decision. Organize your examples as a PDF using either InDesign, Pages, Word, Power Point, Keynote, and/or Adobe Illustrator.

FINAL FORM

The presentation must be organized based on the type classifications. Describe the variations: case, weight, posture, width, and style. Keep it short.

Explain where you found the examples, the purpose of the typeface based on your observations, and why you think it works or does not work.

Use the template given to you in this project to organize your photos and explanations. You may use InDesign, Pages, Word, Power Point, Keynote, and/or Adobe Illustrator. Most importantly the document must be saved as a PDF.

You will also provide a typed statement of reflection explaining what you have learned.

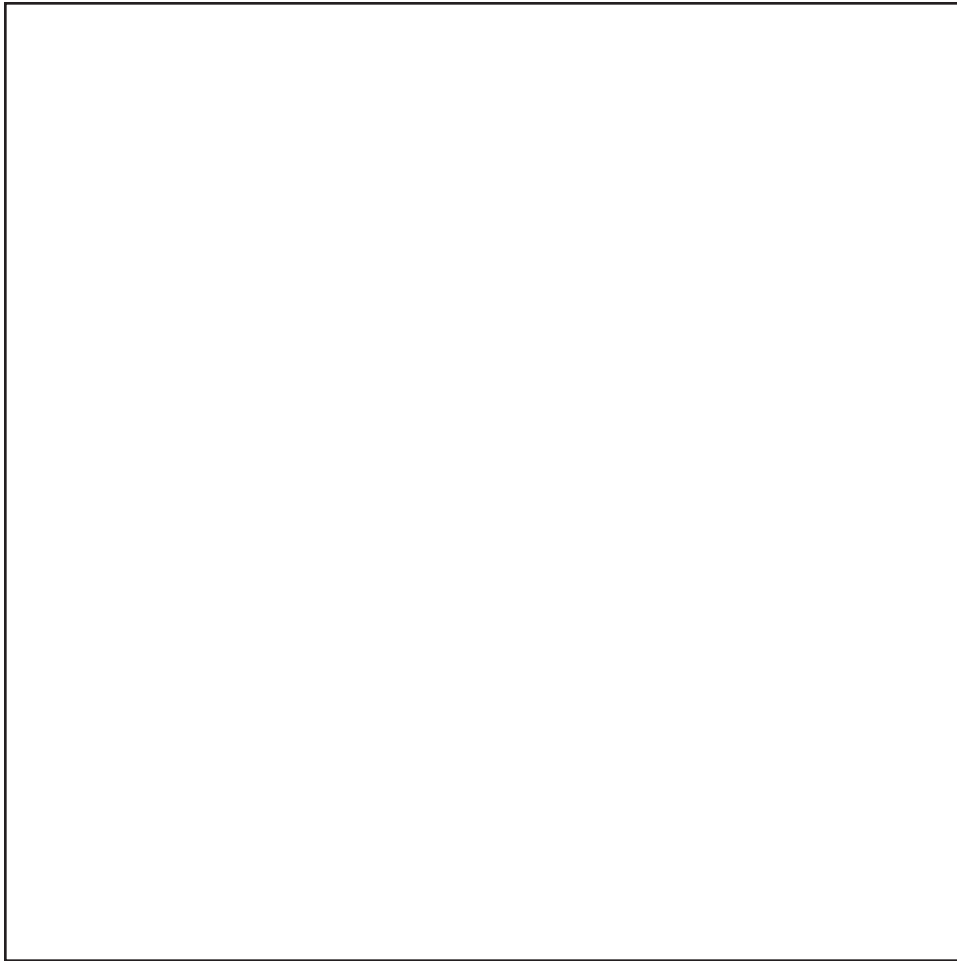
Type Detective Work

YOUR NAME

*Art 272 Typography
Professor: Alma Hoffmann*

{ EXAMPLE FOR
POSITIONING }
ONLY

TITLE



2 sentences explaining the composition.

ARS 272

Date _____
Turned in on time _____ yes _____ no _____

Designer: _____

PROJECT 2: Type Detective Work

COMMENTS

	EXCELLENT	GOOD	AVERAGE	POOR
Required amount of images are included & are well presented, clear, have good quality, and are creative. Images are not pixelated, jagged and/or stretched. 1 point each (10 points)				
Appropriate format has been followed and if not a professional and neat format has been followed. The document looks and is presented professionally. 5 points				
Explanations have been included and are short, concise, and there are no glaring errors in the explanations (sans serifs identified as serifs, etc.). No spelling or grammar errors. 1 point each (10 points)				

TOTAL POSSIBLE POINTS

TOTAL POINTS RECEIVED

DISCUSSION

A thorough understanding of the design principles is imperative for successful design and typographic solutions. After discussing the design principles listed below, you will find at least examples of each in typographic designs to share with the class.

Submit one example for each of the following:

Principles:

- balance (symmetrical/asymmetrical/approximate/radial)
- dominance
- direction/movement
- variety
- harmony
- proportion
- economy
- repetition
- concentration
- radiation
- confrontation
- similarity
- gradation
- contrast (of scale, value, size etc.)
- anomaly

PROJECT 3.0 A LETTER IS A LETTER UNTIL...
PROJECT BRIEF

Objectives

- To research a typeface and its designer
- To create a symbol or mark based on the principles of positive and negative space in letterforms
- To design a unique single unit based on 2 or more elements

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

PROCEDURE

You will be assigned 2 letters randomly to create one single unit out of them. You will design a symbol based on these two elements. The letterforms may be recognized or they may be abstracted, cropped, reduced, etc.. The shape can be physically in the unit or it can be suggested in the negative space. There will be a total of 2 unique symbols at the end of the process. You will only use letters.

Sketch only in black and white. You will sketch a minimum of 50 sketches. However, keep in mind that sketching continues as long as it needs to in order to reach the best possible solution.

STAGE 1

Use these categories as a way to develop many possibilities:

- Curves and 2 straight lines. Create logos that contain only curves and two straight lines or one sharp angle.
- Negative Space. Make the negative space of the logo mean something or add to the design. Refer to the arrow in the FedEx logo
- Contrast: big, small, thin, thick, open, closed. etc..
- Repetition
- Organic
- Geometric
- Gestural lines
- Enclosure
- Linear
- Others

STAGE 2

Computer Developments- After sketching we will choose 3 possible options to put in the computer. Transfer those options to the computer. Once in the computer, zoom in to a spot and begin working on the ideas. For each change you make, create a copy. Then begin changing it more, make a copy of that and repeat.

FINAL FORM

The final versions will be printed in good quality paper in black and white. The print out will be cut and mounted on a black on black board. Keep in mind that craft is crucial and will be graded.

Your final files will be submitted along with the boards, your binder, reflection, and PDF files. PDF files can be uploaded to SAKAI, COPY, or DROPBOX as instructed.

Designer _____
 Project _____

Date _____
 On time ____ yes ____ no
 Process Binder on time ____ yes ____ no

Possible points 100 Total points _____

		20 or less	50%	100%
RESEARCH: 25 PTS Research (topical and visual), notes, observations, & sketches	Binder shows a minimal amount of sketches, class notes, topical research, visual research of professional work.	Binder shows variations of the same idea but met required amount of sketches or few ideas but only the required amount of sketches, sufficient topical and visual research, and sufficient notes and observations.	Binder shows a great variety of ideas, notes, observations; topical and visual research and sketches go beyond required amount.	
EXPLORATORY PROCESS: 25 PTS Analysis & Synthesis: how the pieces come together to form a unique solution	Student's understanding of the project description is weak and vague showing cliché solutions or relies on others' ideas for inspiration or to move forward.	Ideas show potential but need to be developed further. The process lacks a consistent direction. Student may be reluctant to accept feedback from instructor and/or peers.	The collection of topical and visual research, class notes, and sketches show clear and consistent progression of ideas providing a trajectory from conception to final solution.	
DESIGN SOLUTION: 30 PTS Concept, objectives & formal aspects: type choices, color, layout, etc.	Final solution is cliché or is off, barely meets objectives, design decisions are not developed, has errors, and/or is uninspired. Use of visual elements lacks sophistication.	Appropriate solution that meets objectives but needs further development, lacks thoughtfulness, and/or work is predictable. Use of visual elements is good but may lack unity, cohesion, and hierarchy.	Solution is fresh, inspiring, exceeds objectives, is consistent with the concept and goals, and research was used to inform the solution. Use of visual elements is excellent and sophisticated.	
PRESENTATION & BINDER: 10 PTS Craftsmanship, neatness & organization	Poorly trimmed, glue bubbles, measurements are off, pencil and eraser marks, or there is no labeling and name on the work. Binder is disorganized, files are not chronologically marked, not labeled, and pieces of paper fall or are not neatly punched.	Work is labeled and clean, & meets specifications on the project description. Binder is clean, organized, and clearly labeled.	Portfolio quality presentation on both binder and project. Application of tracing paper looks professional and work is professionally labeled. Binder is neatly put together, properly organized and labeled.	
WORK ETHIC: 10 PTS Responsibility, reliability, attendance,	Student does not pay attention to instructions, has to ask instructor to repeat instructions due to not taking notes or review project description, distracts others, & does not meet deadlines throughout project development.	Student meets deadlines, has adequate attendance, works in class, is not distracted and does not distract others, pays attention but may not engage in feedback/critique not wanting to discuss work with peers, or may appear defensive to peers and instructors or other.	Student finishes work early giving him/her time to seek additional feedback, had time to rework if necessary. Highly motivated student. Student engages in class discussions, feedback, and critiques, is articulate, and he/she is always prepared.	
COMMENTS				

PROJECT 3.0 BUSINESS CARD

OH, YOU DIFFICULT ONE...

Objectives

- To identify and choose typefaces based on the type of message or feel we want to communicate
- To consider the limitations of small publications such as a business card.
 - To design a business card utilizing only type and design principles to create hierarchy, contrast, and flow.

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

PROCEDURE

You will design 4 business cards using **only** typography to create a balanced composition in a small and limited space. Consider the use of the grid and visual alignments. You will use only two typefaces. Make sure these typefaces contrast each other (sans serif and serif).

These are the guidelines to follow:

- Business card using only one color. You can use tints of the color. Only use weight changes. Or you can use that color as the background color.
- Business card using 2 colors. You can use tints of these two colors. Use weight changes and one size change.
- Business card using decorative elements, glyphs and/or visual punctuation. Use one size and weight change.
- Business card that is not conventional. This card may use alternative materials, printing methods, hand methods, or the typography may be more expressive as well.

FINAL FORM

The final versions will be printed in good quality paper. The print outs will be cut and mounted on a black on black board. Keep in mind that craft is crucial and will be graded.

Your final files will be submitted along with the boards, your binder, reflection, and PDF files. PDF files can be uploaded to SAKAI, COPY, or DROPBOX as instructed.

Designer _____
 Project _____

Date _____
 On time ____ yes ____ no
 Process Binder on time ____ yes ____ no

Possible points 100 Total points _____

		20 or less	50%	100%
RESEARCH: 25 PTS Research (topical and visual), notes, observations, & sketches	Binder shows a minimal amount of sketches, class notes, topical research, visual research of professional work.	Binder shows variations of the same idea but met required amount of sketches or few ideas but only the required amount of sketches, sufficient topical and visual research, and sufficient notes and observations.	Binder shows a great variety of ideas, notes, observations; topical and visual research and sketches go beyond required amount.	
EXPLORATORY PROCESS: 25 PTS Analysis & Synthesis: how the pieces come together to form a unique solution	Student's understanding of the project description is weak and vague showing cliché solutions or relies on others' ideas for inspiration or to move forward.	Ideas show potential but need to be developed further. The process lacks a consistent direction. Student may be reluctant to accept feedback from instructor and/or peers.	The collection of topical and visual research, class notes, and sketches show clear and consistent progression of ideas providing a trajectory from conception to final solution.	
DESIGN SOLUTION: 30 PTS Concept, objectives & formal aspects: type choices, color, layout, etc.	Final solution is cliché or is off, barely meets objectives, design decisions are not developed, has errors, and/or is uninspired. Use of visual elements lacks sophistication.	Appropriate solution that meets objectives but needs further development, lacks thoughtfulness, and/or work is predictable. Use of visual elements is good but may lack unity, cohesion, and hierarchy.	Solution is fresh, inspiring, exceeds objectives, is consistent with the concept and goals, and research was used to inform the solution. Use of visual elements is excellent and sophisticated.	
PRESENTATION & BINDER: 10 PTS Craftsmanship, neatness & organization	Poorly trimmed, glue bubbles, measurements are off, pencil and eraser marks, or there is no labeling and name on the work. Binder is disorganized, files are not chronologically marked, not labeled, and pieces of paper fall or are not neatly punched.	Work is labeled and clean, & meets specifications on the project description. Binder is clean, organized, and clearly labeled.	Portfolio quality presentation on both binder and project. Application of tracing paper looks professional and work is professionally labeled. Binder is neatly put together, properly organized and labeled.	
WORK ETHIC: 10 PTS Responsibility, reliability, attendance,	Student does not pay attention to instructions, has to ask instructor to repeat instructions due to not taking notes or review project description, distracts others, & does not meet deadlines throughout project development.	Student meets deadlines, has adequate attendance, works in class, is not distracted and does not distract others, pays attention but may not engage in feedback/critique not wanting to discuss work with peers, or may appear defensive to peers and instructors or other.	Student finishes work early giving him/her time to seek additional feedback, had time to rework if necessary. Highly motivated student. Student engages in class discussions, feedback, and critiques, is articulate, and he/she is always prepared.	
COMMENTS				

PROJECT 4.0 TYPEFACE/DESIGNER PRESENTATION

Objectives

- To research a typeface and its designer
 - To identify the cultural, historical, political, economic, and social contexts in which a typeface was designed
 - To write and do a presentation about design, a designer, a typeface or a typographer
 - To engage in critical discussion about design and design issues
-

Refer to Appendix 3 on page 35 for tips on how to format a presentation.

PROCEDURE

After a typeface/designer is assigned, you will start collecting information about the designer and the typeface. Consider the following:

The culture, historical influences and context, geography, technology, societal values, the designer's life and his/her beliefs, and the specific goals for the typeface. In other words: consider what was happening in the world, his/her country, and others. How did these factors affect the designer and the typeface?

Develop a well designed 7-10 minute presentation that includes images as well as the most important points.

Wikipedia MAY NOT be used for research. You may only use it to look for references at the bottom of articles to find sources.

- Only 4 online sources are allowed
- Sources will be formatted in MLA style

FINAL FORM

Presentation slides (see Appendix 3.0 on page 30 for guidelines & resources)

- Must have introductory slide with name
- Must cite all sources at the bottom on each slide in MLA style
- Must end with a thank you slide
- Minimum of 10 slides. If more, do not fret, use more
- Spread information throughout slides
- Do not clutter slides with lots of text and bullets
- Think about what is most important
- Instead of saying it, illustrate, illustrate, illustrate
- Must show sources in MLA style at the end after "Thank you" slide

Your final files will be submitted along with the boards, your binder, reflection, and PDF files. PDF files can be uploaded to SAKAI, COPY, or DROPBOX as instructed.

PROJECT 5.0 TYPOGRAPHIC HIERARCHIES

PROJECT BRIEF

Objectives

- To understand and utilize principles of typographic hierarchy such as contrast, repetition, and anomaly.
- To demonstrate knowledge of typographic legibility, clarity, and expression
- To utilize and explore the grid as an organizational tool for typographic communication

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

PROCEDURE

Using text that you find or write yourself, you will explore the many ways this written message can be presented effectively through the use of typographic contrast. The text can be a recipe, a poem, an excerpt from a book or story, a simple set of instructions, etc.. It can be humorous or serious. We will keep the text PG and we will avoid clichés.

STEPS

1. Brainstorm ideas for content. You can look on the Internet or books for content. Bring back to class several options to choose. The material should not be too lengthy, but adequate enough to cover the topic.
2. Once a selection is made, you will proceed to research its author, time period, social, economical, & political context. Try to investigate and understand the author's intention. If it is a cooking recipe, then it may be good idea to actually cook it and taste it. In fact, bring it to class if you like. The idea is to develop empathy and understand the core or essence of the content.
3. Once we discuss the research and your findings, you will start sketching using the variables given to you. We will isolate the typographic variables that are used in harmony to understand how each variable contributes to create hierarchy.
4. After a selection of the best sketches is done, we will proceed to transfer the sketches to the computer. We will use InDesign for this assignment. The goal of this exercise is to clarify and expand on the verbal message of the text through the use a horizontal, vertical, or diagonal grid structure). Any variation in approach or break away from the grid structure must be discussed with your instructor prior to proceeding.
5. Type your content or copy and paste from your source. If copying and pasting, you will need to include the source on the back of the plate.
6. Each plate (individual design) should contain only one typeface. You may use UPPER and lower case
DO NOT USE SMALL CAPS! DO NOT USE SMALL CAPS!
Do not mix typefaces on the same plate!
Do not mix typefaces on the same plate!
Do not mix typefaces on the same plate!
Do not distort the typefaces in any way!

Do not distort the typefaces in any way!

PROJECT 5.0 TYPOGRAPHIC HIERARCHIES

PROJECT BRIEF

Objectives

- To understand and utilize principles of typographic hierarchy such as contrast, repetition, and anomaly.
- To demonstrate knowledge of typographic legibility, clarity, and expression
- To utilize and explore the grid as an organizational tool for typographic communication

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

VARIABLES

Two final typographic solutions are required for each variation (for a total of 12 plates)

All type should be black on a white ground, except on the color and visual punctuation plates.

1. **Proximity.** Vary the space around information, between lines, paragraphs, etc.. All type will be the same size and weight.
2. **Weight.** Vary the weight of some of the typography to create an emphasis on key words necessary to the communication. **All type will be the same size.**
3. **Size.** Vary the size of several key words or phrases to further enhance the typographic message you are creating. The sizes are limited to three changes per composition. All type will be the same weight.
4. **Weight and Size.** Combine the variables of weight and size, exploring the relationship between size vs. weight in creating typographic **dominance**. Does having more than one variable clarify or confuse the message?
5. **Color.** Combine the variables of **weight, size, and color** to create an **emphasis** that enhances the message. Examine how the composition changes with the introduction of color. Explore different colors and their effects. **This plate must be an original plate. Do not take a previous plate and simply add color.**
6. **Visual Punctuation.** Utilize geometric shapes, lines, dots, rules as a method to enhance typographic communication. Two to three other variables must be used in conjunction with visual punctuation: size, weight, color.

FINAL PRESENTATION

The final products will be computer prints on white paper (except the color and visual punctuation plates which could have a background color if desired) mounted on 11" x 11" dark gray or black boards.

The plates will be placed in a container. Develop a concept for the container but keep the design simple. Keep the design of the container simple. Keep the design of the container simple. The design of the container should not overshadow the design of your pages.

PROJECT 5.0 TYPOGRAPHIC HIERARCHIES

PROJECT BRIEF

Objectives

- To understand and utilize principles of typographic hierarchy such as contrast, repetition, and anomaly.
- To demonstrate knowledge of typographic legibility, clarity, and expression
- To utilize and explore the grid as an organizational tool for typographic communication

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

On the back of each board label the typographic composition in a professional manner.

On the front of each board attach an overlay of the grid printed on transparent (acetate, vellum, or tracing) material so as to view the use of structure.

Turn in your process binder with your ideation sketches, notes, revisions, all the prints, and visual research.

You will provide PDFs files to your instructor along with the project.

Designer _____
 Project _____

Date _____
 On time ____ yes ____ no
 Process Binder on time ____ yes ____ no

Possible points 100 Total points _____

		20 or less	50%	100%
RESEARCH: 25 PTS Research (topical and visual), notes, observations, & sketches	Binder shows a minimal amount of sketches, class notes, topical research, visual research of professional work.	Binder shows variations of the same idea but met required amount of sketches or few ideas but only the required amount of sketches, sufficient topical and visual research, and sufficient notes and observations.	Binder shows a great variety of ideas, notes, observations; topical and visual research and sketches go beyond required amount.	
EXPLORATORY PROCESS: 25 PTS Analysis & Synthesis: how the pieces come together to form a unique solution	Student's understanding of the project description is weak and vague showing cliché solutions or relies on others' ideas for inspiration or to move forward.	Ideas show potential but need to be developed further. The process lacks a consistent direction. Student may be reluctant to accept feedback from instructor and/or peers.	The collection of topical and visual research, class notes, and sketches show clear and consistent progression of ideas providing a trajectory from conception to final solution.	
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COMMENTS				

Objectives

- To continue to utilize principles of typographic hierarchy such as contrast, repetition, and anomaly to create hierarchy.
- To integrate images in a 2 page spread layout.
- To utilize the grid as a required visual organizational tool.
 - To create a unified visual system based on the use of the grid.
- To utilize color as an accent in a composition.

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

PROBLEM STATEMENT

To continue the exploration of text typography, you will now focus on the design and use of an underlying grid structure which allows for unity and rhythm within a two page design. You will explore the ways in which the grid structure can provide compositional control while also allowing for variation. Using the magazine article text provided, you will design several variations for three, 2-page editorial spreads.

Version one and two will be a functional and visually appealing design and version two will be an expressive one where you will focus on the meaning and metaphors of the article.

PROCEDURE

Before you begin sketching, you must read the article. Content determines the style, look, feel, image placement. Type of grid, and many other decisions are based on content.

Begin by finding the required 50 images of professional work to analyze the grid, layout, typography, color, and images. Then start working on small marker layouts on tracing paper, with a grid structure drawn underneath. These sketches should be tight enough to accurately depict the amount of type, and the visual textures created by:

- the text
- headlines
- pull quotes
- subheads
- captions
- call-outs
- the approximate weight of each typographic element
- etc...

Do not create your early sketches on opaque bond paper. Tracing paper is a must. Proceed to computer-generated sketches only after you have determined the most promising directions in your small sketches. On the computer, experiment with variations in typeface, font, leading, and proportional intervals. Do not distort the typography.

Design three different spreads which explore the following categories:

Spread 1 using a 4 column grid:
Type only; black only plus visual punctuation

Spread 2 using a 3 column grid:
Type and Image; black + one spot color +visual punctuation
+ minimum of two images (include one collage image of your own creation).

Objectives

- To continue to utilize principles of typographic hierarchy such as contrast, repetition, and anomaly to create hierarchy.
- To integrate images in a 2 page spread layout.
- To utilize the grid as a required visual organizational tool.
 - To create a unified visual system based on the use of the grid.
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You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

Spread 3 breaking the rules and the grid:

You will determine the look and feel of this spread based on the content and its meaning. I expect you to push the boundaries while retaining legibility. The layout should visually communicate the content of the article.

Suggested text size should be 8-12 point depending on the typeface; must include all text; must be readable by the general public.

FINAL FORM

Your final presentation will be three spreads (11 X 17), each mounted on a 15 X 20 or black board. See page 29 for instructions.

Include all ideation and outside research in 3-ring binder.

As this is a grid study, you must use a grid to design each piece. Rejection of the grid is unacceptable. On the back of each board label the typographic composition with your name and type of spread (Spread 1 Type only + Visual Punctuation, Spread 2 Type and Image + One Spot Color + Visual Punctuation + Images, Spread 3 Expressive Typography).

On the front of each board attach an overlay of the grid printed on transparent (acetate, vellum, or tracing) material so as to view the use of structure. Turn in your process notebook with your ideation sketches and all the laser prints.

Your final files will be submitted along with the boards, your binder, reflection, and PDF files. PDF files can be uploaded to SAKAI, COPY, or DROPBOX as instructed.

Designer _____
 Project _____

Date _____
 On time ____ yes ____ no
 Process Binder on time ____ yes ____ no

Possible points 100 Total points _____

		20 or less	50%	100%
RESEARCH: 25 PTS Research (topical and visual), notes, observations, & sketches	Binder shows a minimal amount of sketches, class notes, topical research, visual research of professional work.	Binder shows variations of the same idea but met required amount of sketches or few ideas but only the required amount of sketches, sufficient topical and visual research, and sufficient notes and observations.	Binder shows a great variety of ideas, notes, observations, topical and visual research and sketches go beyond required amount.	
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COMMENTS				

Visual artists, designers, film set designers, and even hair stylists keep a journal, binder, folder of things that are of interest to them, a specific topic they need to research, and others containing all things that inspire them, their brainstorming ideas, process, sketches, print roughs, and final prints to document their particular project from beginning to end.

In the art world, provenance— the history of ownership of a valued object or work of art or literature— documents authenticate the legitimacy and originality of a work of art. In the design world, partly due to the commercial nature of it and partly because of how technology has transformed this industry, documentation is often overlooked. Yet, it is having proper documentation of the research and the design process that legitimizes the work, helps counter any claims of copyright infringement, and gives a designer credibility in the eyes of clients.

For these reasons, you will keep and maintain a binder for each and every project in class. In the event that you are working in teams, you are still responsible for your own binder and its content.

A properly documented binder will include the following, but it is not limited to them:

- **TOPIC RESEARCH** or information gathering. This may take different directions depending on the project. If doing an identity for a client, dutiful research will include both proper interviews and information gathering from the client, as well as research about the industry or topic within the industry. Your job will be to become an expert in what your client does. Wikipedia can only be used as a starting point. The bulk of your research needs to come from more reliable sources.
- **VISUAL RESEARCH**
50+ images of professional work, historical and contemporary. Examples of how well known designers have solved similar problems. No Google images, do your research. You can use Pinterest to help you with this.
- **BRAINSTORMING SESSIONS**
For the most part, we all get here and do not push farther. However, it is important, if not critical for you to push on and sketch.
- **SKETCHING**
Unless otherwise stated in the project description, 50+ sketches are required per project. If working in teams, you would still need to do them.
- **PRINT ROUGHS**
Make sure to save and print all changes
- **FINAL** compositions and iterations

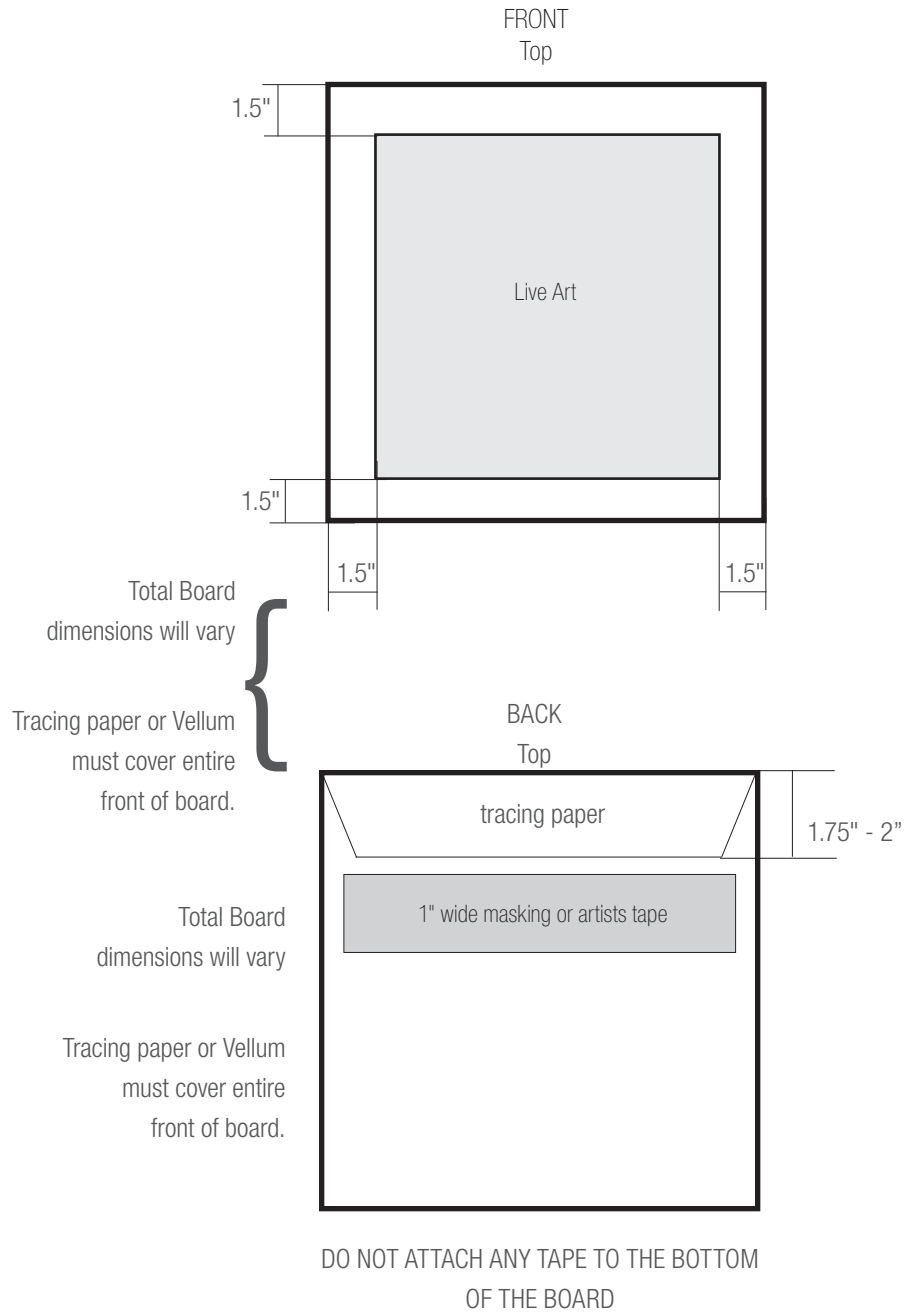
- REFLECTION STATEMENT

A level of success is assumed when you turn in a project. Therefore, make sure you talk about what you learned, areas of weakness & need for improvement. This is not the platform to brag.

- 2 PDFS of final compositions that can be reprinted if needed.


APPENDIX 2
PROJECT BOARDS

Unless otherwise stated, every project should be turned in the following manner:



PRESENTATIONS have become a vital part of a designer's work life. Whether they are sent by email as a PDF for the client to approve or are given to a board of directors, presentations reflect on the designer's skill to succinctly present the research, client brainstorming sessions, process, and rationale of the final direction. Presentations also sharpen your verbal and written skills as well as your design skills. Because you are a designer, you will be graded both on content and the design of every presentation you give in class. Following are some guidelines to follow.

- Every presentation must have a introductory slide with your name, class name, and project title, a thank you slide and a final slide with all sources listed.
- Every source you use to gather content must be cited in MLA style both on the slide and at the end.
- Presentations are visual, visual, visual, visual mediums. Did I say visual? Show, show, show, show. Let the slide be the visual to your voice.
- There are never enough images in a presentation. Unless otherwise stated, think of 25+ slides.
- The adage of 1 or 2 minutes per slide, is not appropriate in the post carousel age. You need to have as many as your story line needs. Every word that evokes an image, take advantage of it and show it, show it, show it, show it.
- Image choice needs to be intelligent and relevant but you can show humor.
- Use a grid for consistent organization of the content.
- Do not underestimate negative space.
- Typography
 - Use typefaces consistently: headers, subheaders, callouts, body copy, etc..
 - No typographic errors such as widows, hyphens, and orphans.
 - Use smart quotes, not inch marks.
 - Hang the punctuation.
 - Use punctuation consistently.
 - Because the slides will be shown on a screen, do not write paragraphs on your slides. Use short lines of text. If needing to keep several lines of text together, build them up by copying and pasting as you move on in the narrative. Do not show a slide with more than one point at a time.
 - Body copy should be over 18 points. Depending on the typeface, this may be too small still.

this is a widow 

Remember a presentation is not reading a paper or the newspaper. Do not overwhelm the slides with text. There should be no paragraphs in 10-13 point size type. Spread the information.

ADOBE ILLUSTRATOR

Artist at Work: From Sketch to Finished Vector Illustration

<http://www.lynda.com/Illustrator-tutorials/Artist-Work-From-Sketch-Finished-Vector-Illustration/158376-2.html?srchtrk=index:1%0Alinktypeid:2%0Aq:illustrator%2B%0A-page:2%0As:relevance%0Asa:true%0Aproducttypeid:2>

100 Amazing Adobe Illustrator tutorials

<http://www.creativebloq.com/digital-art/illustrator-tutorials-1232697>

Best Adobe Illustrator Tutorials of April 2014

<http://theneodesign.com/best-adobe-illustrator-tutorials-april-2014/>

Best Adobe Illustrator Tutorials of May 2014

<http://theneodesign.com/best-adobe-illustrator-tutorials-may-2014/>

The Top 60 Free Adobe Illustrator Tutorials for 2014

<http://www.companyfolders.com/blog/top-adobe-illustrator-tutorials-2014>

Top 100 New Adobe Illustrator Tutorials

<http://www.designyourway.net/blog/resources/tutorials/illustrator-tutorials/top-100-new-adobe-illustrator-tutorials/>

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Get Yourself Noticed! Create a Simple Business Card in InDesign

<http://design.tutsplus.com/tutorials/get-yourself-noticed-create-a-simple-business-card-in-indesign--cms-20652>

44 brilliant InDesign tutorials

<http://www.creativebloq.com/graphic-design-tips/indesign-tutorials-1232639>

Layers Magazine InDesign Tutorials

<http://layersmagazine.com/category/tutorials/indesign>

15+ InDesign Tutorials for Magazine and Layout Design

<http://design.tutsplus.com/articles/15-indesign-tutorials-for-magazine-and-layout-design--vector-5456>

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