



FINA-S351-19897  
**TYPOGRAPHY 1**  
 FALL 2024 (Aug. 26 – Dec 20)  
 Tuesdays and Thursdays 2:45 – 5:15 P.M. EST at KV 207

FINE ARTS, SCHOOL OF  
 ARTS & LETTERS  
 INDIANA UNIVERSITY  
 SOUTHEAST

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- OFFICE HOURS Every Wednesday from 10 AM – 12 noon EST at Knobview 233A and if necessary, we may switch to Zoom (ID: 740 535 2184 or <https://iu.zoom.us/my/yeohdotcom>).
- GENERAL COURSE DESCRIPTION Studies in visual communication with an emphasis on typography, including measurement and structure, detail and refinement, hierarchy and legibility, tools, and application to various media in digital and print formats. An introduction to type history, aesthetics and analysis are also considered.
- PREREQUISITE FINA-S 451: FINA-S 250 Graphic Design 1?
- COURSE LEARNING OUTCOMES The Fine Arts program ensures that learning outcomes are appropriate for the level taught by utilizing Bloom’s Taxonomy. 100-level courses focus on knowledge, comprehension, and application. 200-level courses emphasize application, analysis, and synthesis, while 300-level and 400-level courses emphasize higher-order cognitive skills such as application, analysis, synthesis, evaluation, and creation.

The course outcome, project outcome and how each project is assessed are described below:

COURSE OUTCOME	PROJECT OUTCOME	HOW ASSESSED
<b>Understanding typefaces:</b> Learn the basic building block in typesetting, including the anatomy of type, the different styles, drop cap, ligatures, and more,	Present several design problems for further refinement during class critiques via a design brief and sketches through projects 1, 2, 3, & 4.	Project assignments, participation in discussions posts in Canvas and critiques.
<b>Using typefaces:</b> Apply the various typefaces such as serif, sans-serif, script, and decorative, including kerning, leading, tracking to design and layout.	Propose/Create a project that caters to the student’s self-interest, stylistic pursuit, or creating portfolio materials through projects 1 & 2.	Project assignments, research, participation in discussions posts in Canvas and critiques.
<b>Applying the principles of typography:</b> Apply legibility, alignment, contrast, spacing, scale, proportion and balance to improve one’s design and layout.	Produce a 2D-based digital or print-based artifacts or 3D-based artifacts through projects 1, 2, & 3.	Project assignments, critiques, class discussions, and class presentations in either digital or physical or both formats.
<b>Judging typefaces:</b> Learn to assess what makes a good use of typography in design and layout, the rules, what to avoid, legibility, and readability.	Present results of their design solutions to an intended audience/client through projects 1, 2, 3, & 4.	Project assignments, research, participation in discussions posts in Canvas, critiques.

- CLASS FORMAT This class is following the face-to-face 16-week course schedule from Jan 8 to Apr 26, 2023. This means that the professor will be in the same room together synchronously. If necessary, we may switch to the hybrid distance format, which means that some of the course is online (asynchronous or work that you do on your own by the deadline) and some of our sessions will occur during our class time on zoom.

**COMMUNICATION METHODS** We will be communicating via campus email, Canvas Announcements, and Canvas Messages. Please check them regularly. Please also note that you are discouraged from using your personal emails (such as gmail) because all notifications are to be done via Canvas.

**ATTENDANCE** Full class participation is expected. Missing any class will leave you at an extreme disadvantage as demonstrations and lectures cannot be made up.

**ABSENCES** Class attendance is required whether in-person or via zoom sessions. Attendance will be recorded at the beginning of each class. To be recorded as present: You must come to class on time, prepared with materials, and stay for the entire period. You are allowed up to two absences and three tardy arrivals to class or early departures without any questions or repercussions to your final grade. Beyond that, the penalties are as follows:

Absences	Drop in final letter grade	Example
1	0	A+ > A+
2	0	A+ > A+
3	1	A+ > A
4	2	A+ > A-
5	3	A+ > B+
6	4	A+ > B
7	5	A+ > B-
8	Course failure	A+ > F

**EXCUSES** Sending a notification email or an employer/doctor’s note does not exempt you from your obligations. Turning in your project in absentia is not acceptable without prior approval. Losing your work due to failed technology or media is not an excuse for late work as you are expected to develop an effective backup strategy for all your digital files. For technology concerns, see the resources on this page: [IT Help Desk](#). For information about places across campus to access computers and Wi-Fi, see the resources on this page: [Technology Labs](#).

**COVID-19 AND OTHER INFORMATION** Health-Related Issues with Participation/Attendance: You are encouraged to reach out if you have health-related issues that are affecting your participation and attendance in the class, so that we can make arrangements. If you are ill, please stay away from campus and reach out to [IU Health Virtual Visit](#) for safety and wellness.

Other services  
[Adult Student Services](#): 812-941-2650  
[Disability Services](#): 812-941-2243  
[Financial Aid Office](#): 812-941-2246  
[Personal Counseling](#): 812-941-2244

COVID-19 related [updates](#)

- PROFESSIONAL-ISM: STANDARDS OF EXCELLENCE FOR FINE ARTS STUDENTS**
- Students actively contribute to critiques and class discussions by offering thoughtful perspectives and constructive criticism.
  - Students demonstrate curiosity and enthusiasm for the discipline and subject matter of study.
  - Students are willing and active learners and researchers who seek information for building context and content for artistic practice and engage in scholarly discourse relating to the discipline.
  - Students are committed to continuous self-evaluation and personal improvement.
  - Students respond analytically and proactively to assessments given by faculty, advisors, or others by making changes to address legitimate concerns.
  - Students actively solicit feedback for purposes of making quality improvements to work and practice.

**IUS ACADEMIC DISHONESTY** The Student Code of Conduct prohibits activities and prescribes penalties for academic dishonesty. According to Indiana University Southeast Policy, adopted by the President’s Cabinet and printed in the IUS Student Handbook, students found guilty of any form of academic dishonesty, including (but not limited to) cheating, fabrication, facilitating academic dishonesty, plagiarism, and collusion, may receive an F on the project and/or an F in their course(s) from the professor and may be suspended from the university by the administrative action. Furthermore (where applicable):

- The work you submit for assessment in this course must be your own individual work (or of your group, if applicable).
- Works from other classes may not be turned in as a substitute. If violated, you may receive an F for the project.
- Submission in absentia is prohibited without prior arrangements. If violated, you may receive an F for the project.
- It is your responsibility to familiarize yourself with university and school policies and to uphold the values of academic integrity such as the Standards of Excellence for Fine Arts Students.

In each Fine Arts area, there are specific ways for students to appropriately acknowledge the role of others’ words, images, concepts, or ideas in their projects and coursework. Familiarize yourself with the IU Cheating and Plagiarism policy [here](#), and talk with your course professor about best practices to responsibly use and credit sources. Info about code of student rights, responsibilities, and conduct. [Info about cheating and plagiarism](#). [Info about cheating and plagiarism](#).

FINE ARTS GRIEVANCE POLICY	<p>If you have any issues or concerns pertaining to this course, you must discuss it with the professor first. If you are unable to reach a resolution, you may then contact the Fine Arts Coordinator, Deb Clem (dclem@ius.edu) before taking the matter further to the Dean of the School of Arts and Letters.</p>
INDIANA UNIVERSITY POLICY ON DISCRIMINATION, HARASSMENT, AND SEXUAL MISCONDUCT	<p>IU policy prohibits sexual misconduct in any form, including sexual harassment, sexual assault, stalking, sexual exploitation, and dating and domestic violence. If you have experienced sexual misconduct, or know someone who has, the University can help. If you are seeking help and would like to speak to someone confidentially, you can make an appointment with the Personal Counseling Services Office (812-941-2244).</p> <p>It is also important that you know that University policy requires the instructor to share certain information brought to their attention about potential sexual misconduct, with the campus Deputy Sexual Misconduct &amp; Title IX Coordinator or the University Sexual Misconduct &amp; Title IX Coordinator. In that event, those individuals will work to ensure that appropriate measures are taken, and resources are made available. Protecting student privacy is of utmost concern, and information will only be shared with those that need to know to ensure the University can respond and assist. Visit <a href="http://stopsexualviolence.iu.edu">stopsexualviolence.iu.edu</a> to learn more.</p> <p>Indiana University also prohibits discrimination on the basis of age, color, disability, ethnicity, sex, gender identity, gender expression, genetic information, marital status, national origin, race, religion, sexual orientation, or veteran status. If you feel like you have experienced discrimination or harassment, please contact James Wilkerson (phone: 812-941-2599/email: <a href="mailto:jjwilker@iu.edu">jjwilker@iu.edu</a>).</p>
BIAS INCIDENT REPORTING	<p>Indiana University is committed to creating welcoming, inclusive, and respectful campus communities where everyone can thrive and do their best work—a place where all are treated with civility and respect. If you experience or witness an incident of bias, you should report it. For more information, see <a href="#">Student Incident Reporting</a>.</p>
ACCESSIBILITY & ACCOMMODA-TIONS	<p>Indiana University is dedicated to ensuring that students with disabilities have the support services and reasonable accommodations needed to provide equal access to academic programs. To request an accommodation, you must establish your eligibility by working with Matt Springer (phone: 812-941-2243/email: <a href="mailto:mtspring@ius.edu">mtspring@ius.edu</a>) Additional information can be found at <a href="http://accessibility.iu.edu">accessibility.iu.edu</a>. Note that services are confidential, may take time to put into place, and are not retroactive; captions and alternate media for print materials may take three or more weeks to get produced. Please contact your campus office as soon as possible if accommodations are needed.</p>
DESIGN PRINCIPLES	<p>Throughout the course the Principles of Design will be referenced for critique and feedback purposes. Successful projects will effectively show command of the Principles of Design in the deliverables.</p> <p><b>Basic Elements and Principles of Graphic Design:</b></p> <ul style="list-style-type: none"> <li>● <b>Elements:</b> Line, shape, color, texture, space, form, and typography.</li> <li>● <b>Principles:</b> Balance, contrast, emphasis, movement, pattern, rhythm, and unity.</li> </ul>

GENERAL GRADING CRITERIA

<b>PARTICIPATION</b>		
<ul style="list-style-type: none"> <li>• Attention to details which includes accuracy in spelling and grammar (5 pts)</li> <li>• Prepared and being pro-active in approaching the tasks (5 pts)</li> <li>• Demonstrates time management skills (5 pts)</li> <li>• Receives and processes feedback well (5 pts)</li> <li>• Reliable in completing assigned duties and tasks (5 pts)</li> <li>• Punctuality and overall attitude (5 pts)</li> </ul>	30 pts	
<b>CREATIVE PROBLEM-SOLVING</b>		
<ul style="list-style-type: none"> <li>• How well visual and communication problems are identified (5 pts)</li> <li>• How well problems are solved using critical and design/creative thinking-analysis, open-mindedness, problem solving, organization, and communication (5 pts)</li> <li>• The ability to perceive patterns that are not always obvious (5 pts)</li> <li>• The ability to communicate one’s idea effectively so that people can appreciate your creative idea (5 pts)</li> </ul>	20 pts	
<b>TYPOGRAPHIC AND VISUAL ELEMENTS</b>		
<ul style="list-style-type: none"> <li>• Where relevant, the choice of typeface(s) that aid in the effectiveness to convey information (5 pts)</li> <li>• Font selections, point size, line length, leading, tracking, kerning, alignment, etc. (5 pts)</li> <li>• The effectiveness of using visual elements such as line, space, color, texture, shape, and scale (5 pts)</li> <li>• Where relevant, the application of the principles of design such as balance, harmony, dominance, and rhythm (5 pts)</li> </ul>	20 pts	
<b>OVERALL DESIGN AESTHETIC &amp; CRAFTSMANSHIP</b>		
<ul style="list-style-type: none"> <li>• The overall impression of the work (5 pts)</li> <li>• Design sense and aesthetic (5 pts)</li> <li>• Quality of Work (5 pts)</li> <li>• Quantity of Work (5 pts)</li> <li>• Completion of the project or assignment (5 pts)</li> <li>• Craftsmanship &amp;/or Quality of the final submission which also includes physical craftsmanship such as mockup (5 pts)</li> </ul>	30 pts	
<b>TOTAL</b>		<b>100 pts</b>

ACADEMIC HONESTY

Students are expected to be honest and forthright in their academic endeavors. It is the official policy of Indiana University, that all acts or attempted acts of alleged academic dishonesty be reported to the Vice Chancellor for Student Affairs for disposition within the IU Southeast Student Conduct System. Students who are caught cheating will be reported and receive a zero (0) for the assignment. In the case of repeat offenses, the student will fail the course and have the offense(s) reported. If you have questions about reporting academic misconduct, please see the [Academic Misconduct Report](#) page and specifically the [Procedural Guidelines](#).

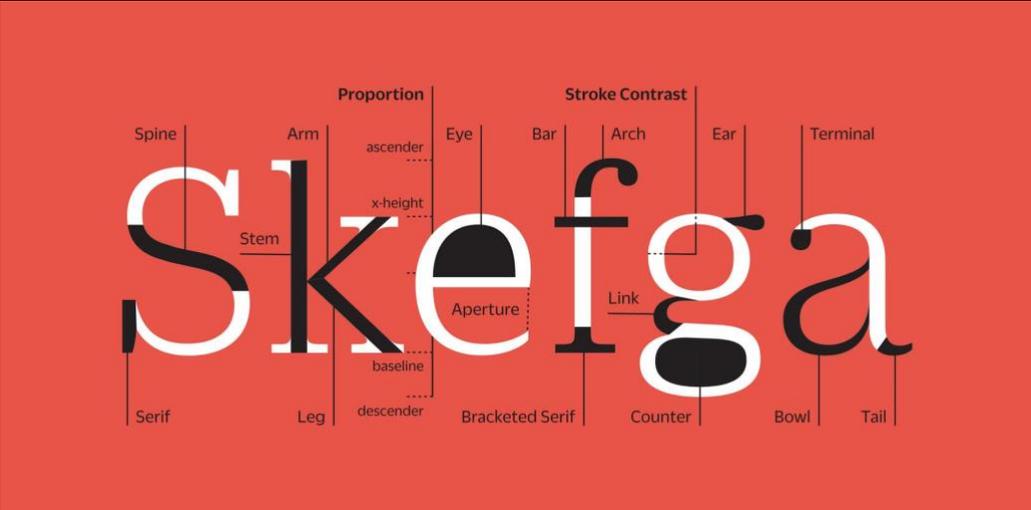
ASSESSMENT

A+	100 - 98%	Exceptional work
A	97 - 93%	Very high-quality work
A-	92 - 90%	High-quality work
B+	89 - 87%	Very good work that demonstrates above average abilities
B	86 - 83%	Very good work that satisfies objectives
B-	82 - 80%	Good work
C+	79 – 77%	Above-average work
C	76 - 73%	Average work that reflects understanding of material
C-	72 - 70%	Passable work but below average work (considered failing for fine arts majors)
D	69-60%	Below-average work that reflects significant lack of understanding and/or effort
F	59-0%	Complete lack of understanding and/or effort

**DOCUMENTATION** Expect to keep a documented process showing evidence of the evolution of your ideas from sketches, refined sketches, and color explorations to the final product collectively in a binder. You may also document screenshots showing your ideas as they evolve. These will be posted upon request on Canvas as part of completing your project. Unless specified, all exercises/projects are due at the beginning of the class on a designated date. In addition to the physical mockup (where applicable), digital submissions are expected for every assignment, project, and discussion, unless specified differently.

**EXTRA CREDIT** Participating in the IU Southeast Student Conference and Showcase can earn you up to 5 extra points, which are added to your final numerical grade. For more, visit: <https://southeast.iu.edu/student-conference/formats.html>. In addition to the opportunities to network and contribute to scholarly work, you can add the experience to your resume.

**1**  
**UNDERSTANDING TYPOGRAPHY:**  
 Learning and applying the basics



Source: Creativecloud.adobe.com

For our initial project, you will engage in a series of in-class mini assignments aimed at familiarizing you with typographic design principles. Throughout the class, we will work on various tasks to cover key aspects of typography. Ultimately, you will design an 11" x 17" zine featuring 8 distinct sections, integrating your typographic designs onto its pages.

- Typographic Basic:** Understanding and applying fonts, size, leading, kerning, ligatures, etc.
- Typographic Color:** Explore type in black and white and color to understand the impact of color (or lack of).
- Typographic Style:** Explore various styles, such as minimalism, maximalism, experimental, and traditional.
- Typographic Symmetry vs. Asymmetry:** Applying balance and imbalance in typographic design.
- Typographic Hierarchy:** Master the use of typographic hierarchy to enhance readability and visual appeal through placement, scale and grid.
- Typographic Consistency:** Using related type styles and font families of different weights to create consistency.
- Typographic Abstraction:** Using type as an image to create a type-based design. Also, explore unlikely objects (such as physical objects) as typographic element/type across different media.

**HELPFUL INFO** [10 Tips On Typography in Web Design](#)  
[material.io - Understanding typography](#)  
[Medium - Typography Elements Everyone Needs to Understand](#)  
[Effective Typographic Hierarchy](#)

- DELIVERABLES**
- Documentation of the process from scratch to the finished solution including a design brief.
  - Each student undergoes a distinctive development process, and deliverables are customized on an individual basis. However, it is crucial to emphasize that the ultimate product should not be one-sided; rather, it should reflect the student's exploratory nature.

SCHEDULE	Week	Date/Day	Format	In-class	For next class
	1	8.27/Tue	In-person	Basic test of the principles and elements of design Lecture: <a href="#">Basic typographic terminologies</a>	Submit digital file of the completed assignment to Canvas.

			Research: Read the helpful info section. 1 <sup>st</sup> mini assignment: Typographic basic.	
	8.29/Thu	In-person	Assigning of 2 <sup>nd</sup> mini assignment: Typographic colors	Submit digital file of the completed assignment to Canvas.
2	9.3/Tue	In-person	Lecture: <a href="#">How to structure an effective typographic hierarchy</a> Assigning of 3 <sup>rd</sup> mini assignment: Typographic style	Submit digital file of the completed assignment to Canvas.
	9.5/Thu	In-person	Assigning of 4 <sup>th</sup> mini assignment: Typographic symmetry vs asymmetry.	Submit digital file of the completed assignment to Canvas.
3	9.10/Tue	In-person	Lecture: Understanding margin, use of space, grid, tracking, kerning, leading, etc. Assigning of 5 <sup>th</sup> mini assignment: Typographic hierarchy	Submit digital file of the completed assignment to Canvas.
	9.12/Thu	In-person	Assigning of 6 <sup>th</sup> mini assignment: Typographic consistency	Submit a digital file of the completed assignment to Canvas.
4	9.17/Tue	In-person	Assigning of 7 <sup>th</sup> mini assignment: Typographic abstraction.	Submit a digital file of the completed assignment to Canvas.
	9.19/Thu	In-person	Creating the zine by laying out all the pages using a template provided. Work in class. Work towards completing the assignment to submit on Canvas.	Submit digital file of the completed assignment to Canvas. Read about the 2 <sup>nd</sup> assignment and come to class with ideas/sketches.

2  
TYPE TO TACO  
ABOUT: How words sell better than images



Source: Realtaq.com

The second project requires you to design an informative, text-centric menu that emphasizes clear and organized presentation of textual content. Using the menu text file provided, develop a straightforward type-based menu that is user-friendly, efficient, and engaging for your audience. This exercise will highlight the importance of typography in effectively conveying information.

To achieve this, use a minimal number of typeface families, keep the text concise, and select a typeface that performs well at various sizes, from large headings to small details. Structure the layout using a well-organized grid of columns and rows, and minimize the use of color, texture, and graphics. Your menu should list the items, each accompanied by a brief description and price. The default format is a single-sided 8.5" x 11" sheet, but you may suggest alternative sizes or formats.

HELPFUL INFO

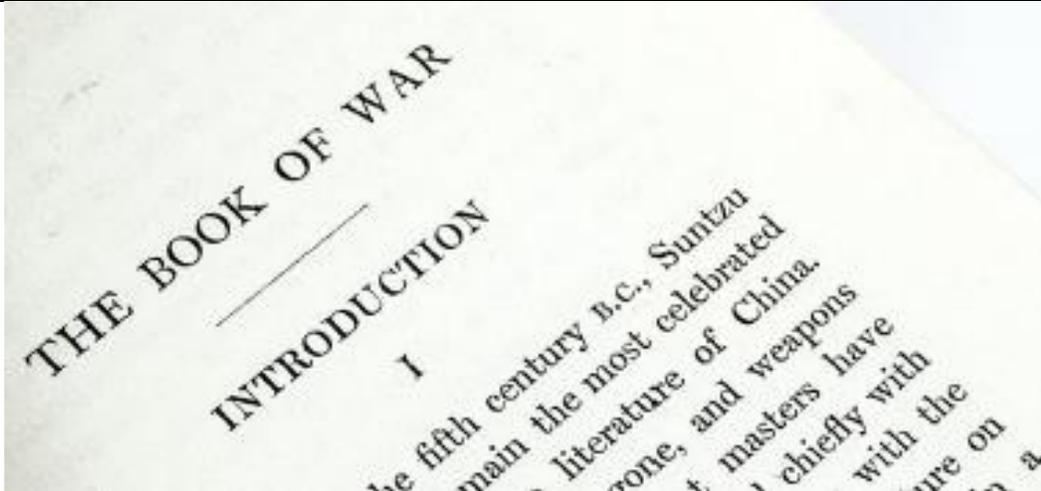
- [escoffier.edu](http://escoffier.edu) - [How to Create a Great Restaurant Menu](#)
- [pos.toasttab.com](http://pos.toasttab.com) - [How to Make a Restaurant Menu Design With Examples](#)
- [webrestaurantstore.com](http://webrestaurantstore.com) - [How to Make a Menu: Layout, Design, Language, & Printing](#)
- [canva.com](http://canva.com) - [Free Restaurant Menu Maker - Create a Menu](#)
- [99designs.com](http://99designs.com) - [8 Essential Restaurant Menu Design Tips](#)
- [tripleseat.com](http://tripleseat.com) - [11 Restaurant Menu Design Tips to Optimize Your Menu](#)

- DELIVERABLES
- Documentation of the process from scratch to the finished solution including a design brief.
  - Each student undergoes a distinctive development process, and deliverables are customized on an individual basis. However, it is crucial to emphasize that the ultimate product should not be one-sided; rather, it should reflect the student's exploratory nature.

SCHEDULE	Week	Date/Day	Format	In-class	For next class
	5	9.24/Tue	In-person	Intro the new assignment. Create a logotype using your last name as the restaurant brand. Complete the brief. Critique of restaurant brand. Research: Read the helpful info section.	Post 20 or more ideas on Canvas for next class critique. Complete a brief for the restaurant with relevant information such as the type of foods served, clientele, location, niche, etc.
		9.26/Thu	In-person	<b>Lecture:</b> What makes a good menu? Adobe InDesign. Explore format, size and start creating layout in InDesign. Understanding margin, bleeds, columns, etc.	Ready to present ideas/format for menu over zoom. 15 minutes per student. Use grid systems to organize content and maintain alignment and consistency in multi-page designs. Experiment with different typographic styles and techniques.
	6	10.1/Tue	Zoom	One-on-one. Refer to Canvas for your time slot.	Continue to work on feedback based on ideas received during Zoom.
		10.3/Thu	Zoom	One on one over Zoom.	Refine menu.
	7	10.8/Tue	In-person	One-on-one Zoom meeting continues.	Continue to refine the menu.
		10.10/Thu	In-person	Test printing using the color laser printer. Clean up any discrepancies.	Readying the file to be printed in actual size. Post a near finished file on Canvas for feedback.
	8	10.15/Tue	In-person	Present near finished printed version for feedback in class. Continue to print the final version during class.	Readying the files for the final presentation next class.
		10.17/Thu	In-person	Project due. A brief class presentation to make room for discussing the next project.	Read about the 3 <sup>rd</sup> assignment and come to class with ideas/sketches. Research: Read the helpful info section.

## 3

PUGILIS-TIC  
TYPE: The  
Art of War



Source: Creativecloud.adobe.com

In this project, which builds on the skills you acquired from designing a menu, we will delve into an editorial design project. This will involve extensive use of text to create a PDF book cover and its interior pages. You can download copies of "The Art of War" by Sun Tzu from the link or the resources provided below. This ancient Chinese military treatise, dating back to around the 5th century B.C.E., consists of 13 chapters, each focusing on different aspects of warfare and their application to military strategy and tactics. It is also widely regarded as a guide to business strategy today.

Your main objective is to improve text readability by experimenting with serif typefaces, alignments, paragraphing, indentation, and more. Beyond font choices, you will also explore how typography can convey different tones—whether friendly, formal, authoritative, playful, etc. Note that your final grade will depend on the complexity and sophistication of your design layout and typographic applications.

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HELPFUL INFO

Ez.bookdesign: <https://www.instagram.com/ez.bookdesign/>  
[gutenberg.org](http://gutenberg.org) - [Sun Tzŭ on The Art of War](#)  
[suntzusaid.com](http://suntzusaid.com) - [The Art of War by Sun Tzu - Download](#)  
[manybooks.net](http://manybooks.net) - [The Art of War by Zi Sun - Free eBook](#)  
[globalgreyebooks.com](http://globalgreyebooks.com) - [The Art of War by Sun Tzu - Free ebook](#)  
[archive.org](http://archive.org) - [The Art of War : Sun Tzu : Free Download, Borrow, and ...](#)  
[play.google.com](http://play.google.com) - [The art of war by Sun Tzu - Apps on Google Play](#)

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DELIVERABLES

- A PDF version of your book with a cover and the inside pages.
- Each student undergoes a distinctive development process, and deliverables are customized on an individual basis. However, it is crucial to emphasize that the ultimate product should not be one-sided; rather, it should reflect the student's exploratory nature.

SCHEDULE	Week	Date/Day	Format	In-class	For next class
	9	10.22/Tue	-	<b>Fall break. No class.</b>	Be ready to present sketches/ideas on the app redesign.
		10.24/Thu	In-person	Class presentation of everyone's sketches or ideas of their 'individualized' design/approach. Critique and feedback. Discuss size, font selection, layout format, etc.	Refine ideas based on feedback and be ready to talk about it during the Zoom session next class. Refer to Canvas for your time slot.
	10	10.29/Tue	Zoom	One-on-one Zoom meeting continues next class.	Continue to work on feedback based on ideas received during Zoom.
		10.31/Thu	Zoom	One on one.	Refine layout base on feedback.
	11	11.5/Tue	In-person	Work in class.	Continue to refine the layout.
		11.7/Thu	In-person	Readying the file to be printed in actual size. Post a near finished file on Canvas for feedback.	If ready, test printing using the color laser printer. Clean up any discrepancies.
	12	11.12/Tue	In-person	Readying the files for the final presentation next class.	Present near finished printed version for feedback in class. Continue to print the final version during class.
		11.14/Thu	In-person	Project due. Class presentation.	Read about the 3 <sup>rd</sup> assignment and come to class with ideas/sketches.

## 4

WHICH  
TYPE?

Source: etsy.com

## OPTION 1: PACKAGING DESIGN

For this project, you will enhance your design skills by developing a label and brand identity for a hot sauce product. A striking typographic design is essential as it not only ensures the product stands out on the shelves but also communicates the intensity of flavor and overall taste experience the customer can expect. Your challenge is to use typography to effectively convey the hot and bold nature of the sauce, making sure the design is both visually appealing and representative of the product's essence.

## OPTION 2: PASSION PROJECT

A passion project for a graphic designer is an undertaking driven by personal enthusiasm rather than client requirements or commercial interests. Such projects allow you to explore their creativity freely, experimenting with new styles, techniques, and ideas without external constraints. This unrestricted exploration can reignite a passion that leads to innovative and unique outcomes. This option is a playground for imaginative thinking and risk-taking, often leading to unexpected discoveries and fresh perspectives. By stepping outside the usual boundaries of client work, you develop new skills and techniques that can be applied to future projects, thus elevating your overall design capabilities. Ultimately, passion projects can lead to more innovative and impactful collaborations between designers and clients.

Regardless of the option you pick you are required to apply the different eras below as a framework or concept in towards the eventual outcome of your design:

- Victorian Graphic Design Style: 1837 – 1901
- Arts & Crafts Graphic Design Style: 1880 – 1910
- Art Nouveau Graphic Design Style: 1890 – 1920
- Futurism Graphic Design Style: 1900 – 1930's
- Art Deco Graphic Design Style: 1920 -1940's
- Heroic Realism Graphic Design Style: 1900 – 1940's
- Early Modern Graphic Design Style: 1910 – 1935
- Late Modern Graphic Design Style: 1945 – 1960
- American Kitsch Graphic Design Style: 1950's
- Swiss/International Graphic Design Style: 1940's – 1980's
- Psychedelic Graphic Design Style: 1960's
- Post Modern Graphic Design Style: 1970's – 1980's
- Grunge Graphic Design Style: 2000 – 2010's
- Flat Graphic Design Style: 2010 – Present

## HELPFUL INFO OPTION 1

[abduzeedo.com](http://abduzeedo.com) - Explosive logo design & brand identity for Hot Sauce  
[onlinelabels.com](http://onlinelabels.com) - Spice Up Your Hot Sauce Labels with Innovative Design ...  
[reddit.com](http://reddit.com) - Designed a hot sauce label for fun, thoughts?  
[the-brandidentity.com](http://the-brandidentity.com) - As hot as it gets: Fuman's identity for Snakefire rejects ...  
[erva.design](http://erva.design) - Brave Hot Sauce  
[yourboxsolution.com](http://yourboxsolution.com) - Hot Sauce Labels - 10 Best Design Practices To Heat ...

## OPTION 2

[pursuethethepassion.com](http://pursuethethepassion.com) - Why Are You Passionate About Graphic Design?  
[brandisea.com](http://brandisea.com) - Passion Projects (why every designer needs one)  
[theartcareerproject.com](http://theartcareerproject.com) - What Are the Perks of Being a Graphic Designer?  
[dropbox.design](http://dropbox.design) - Passion projects to fuel your creativity

## DELIVERABLES

- Documentation of the process from scratch to the finished solution including a design brief.
- Label design that makes the product stand out and meets all printing specifications and regulatory requirements such as net weight, bar code, URL, etc.
- A printed visually successful typographic logo design on Mason jar (default).

SCHEDULE	Week	Date/Day	Format	In-class	For next class
SCHEDULE* Note that the schedule is prepared for option 1 only. The deadline remains the same for both options.	13	11.19/Tue	In-person	Intro the new assignment. Complete a brief for the restaurant with relevant information such as the type of foods served, clientele, location, niche, etc. Research: Read the helpful info section. Lecture: Historical periods.	Post 20 or more ideas on Canvas for the next class critique. Look for available packaging for your label.
		11.21/Thu	In-person	Presenting your ideas/sketches for feedback.	Refine ideas based on feedback and be ready to talk about it during the Zoom session next class. Refer to Canvas for your time slot.
	14	11.26/Tue	Zoom	One-on-one. Refer to Canvas for your time slot.	Continue to work on feedback based on ideas received during Zoom.
		11.28/Thu	-	Thanksgiving Break (11.27 – 12.1)	Continue to refine layout.
	15	12.3/Tue	In-person	Work in class.	Continue to work on the packaging, getting it ready to test-print your idea. Bring the actual packaging to test your idea for accuracy.
		12.5/Thu	In-person	Test printing using the color laser printer. Clean up any discrepancies.	Readying the file to be printed in actual size. Post a near finished file on Canvas for feedback.
	16	12.10/Tue		Present near finished printed version for feedback in class. Continue to print the final version during class.	Readying the files for the final presentation next class.
		12.12/Thu		Project due. Class presentation.	We are done!